

A
MARVEL
MONTHLY

SCIENCE FANTASY IN TV, CINEMA AND GRAPHICS

№21 60p

STARBURST

PRODUCTION DESIGNER

SPECIAL EFFECTS SPECTACULAR!

BBC VISUAL EFFECTS DESIGNER

PETER ELLENSHAW

ON THE SECRETS OF THE

BLACK HOLE

MAT IRVINE

ON THE ART OF MOVIE

MODEL MAKING

INTERVIEW WITH

**BBC EFFECTS MAN
IAN SCOONES**

THE INVASION OF THE

DEADLY UFOs IN "FOES"

THE NEW BATTLESTAR MOVIE

**MISSION GALACTICA
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THE FILMS OF

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STARBURST LETTERS

IMPEACH BROSAN!

What do you, your writers and your reviewers have against Star Trek — The Motion Picture? In Starburst 19 there is one review, a letter (by Brosnan) and *Things to Come* (by Crewley) all of them condemning Star Trek — The Motion Picture. Why?

I have seen the movie more than their (obvious) once and I enjoyed it thoroughly. Has it not occurred to you all that there are thousands of Star Trek fans who have seen the film and enjoyed every minute of it.

Shame on you for being so contentious, as if you were omnipotent. Shame, shame.

Anonymous,
Edinburgh.

In reference to your Star Trek review, your reviewer missed a few points that I should like to make.

- 1) What the reviewer refers to as an *omniscience* is explained in the film as a communications drone.
- 2) The scans with Scotty and Kirk in the shuttle craft is capturing the love Kirk has for the USS Enterprise and the adventurous memories she holds.
- 3) The journey over the alien craft tells the viewer that we are not all-powerful. There is always something bigger somewhere.
- 4) Spock does not have an emotional breakdown. After the mind meld with V'Ger he is more aware.

- 5) I do not see what the reviewer refers to as a religious movie.
- 6) I thought the whole movie lived up to all expectations. I enjoyed the music (by the way don't you think the music in *The Black Hole* is like the Star Trek music slowed down a little?)

I enjoyed the story of Star Trek — The Motion Picture. The special effects were fantastic. All the familiar faces were there. It was just like going home, seeing old friends and neighbours.

I loved it!

C. Kyno
No address given.

Why do people have this continuous desire to knock Star Trek — The Motion Picture over the head every chance they get? I've seen the film three times and I really enjoyed it.

The finished product was splendid, to say nothing of the special effects or the cast we've grown to love. There are two sides to everything and I'm sure that a lot of people out there enjoyed the film just as much as I did. Bill Shatner gave an anticasting performance as Kirk, his versatility as an actor is one thing that seems to be missing in the industry these days: Len Nimoy, De Kelley, Jimmy Doohan, George Takei, Walter Koenig, Nichelle Nichols and Grace Lee Whitney were fine as back-ups, and young Steve Collins as Commander Decker was captivating to say the least. If Paramount ever do another series, I hope they will do it this way! It is clear that if you didn't like the series, you're just not going to like the film — I loved both!

We all have a right to say what we think, and here is my view, now come on all you Trekkies out there — get writing!

By the way, to all those who have said that Bill Shatner is a has-been, I do not agree, he's far more talented an actor than the Newmans of this world. Eat ya heart out, Paul!

If Star Trek is trash, I don't know what Alien is!

Ms D.A. Bleker,
Westcliff-on-Sea,
Essex.

My immediate reaction on reading John Brosnan's review of Star Trek — The Motion Picture in Starburst 19 was one of annoyance. Everyone's welcome to their opinion, but Mr Brosnan's disparaging, insulting remarks on the film — and Star Trek in general — really got my goat.

Okay, so the Star Trek film wasn't perfect, but what is in life? I'd be the first to admit that there are too many special effects in the film, but it's also an exaggeration to say that the special effects took over the picture. I, for one, thought the story was an excellent one.

Nor do I agree with Mr Brosnan's remark about the Star Trek characters not being three-dimensional beings. If they are stereotypes, then all I can say is that Kirk, Spock, McCoy and the core are best stereotypes I've ever had the pleasure to come across.

I think it's high time someone started defending the Star Trek film from critics like John Brosnan. I know that I'm getting well and truly sick of people bitching about the film.

Stephen Nottingham,
Beaconsfield,
Bucks.

Surely you could have found a less biased person than John Brosnan to review Star Trek — The Motion Picture. He really should not take it upon himself to guess the fans' reaction to the movie, he should have gone to The Empire, Leicester Square, for the first performances — I wonder how often an audience stends and cheers right through the closing credits of a film?

There are faults in the film, I think it is generally agreed that the special effects scene of the Enterprise over the cloud is much too long.

To criticise Scotty giving Kirk a tour round the Enterprise shows just how little your reviewer understands Star Trek. To the fans this scene was really moving — the return of Captain Kirk to his ship was a big moment.

The actors were certainly not given enough to do, but we were pleased with the way the old crew were shown as the same characters we know and love.

Why I wonder should Chakov be called wet? Chakov and Walter Koenig who portrays him are very, very popular with Trekkers. Incidentally William Shatner and Leonard Nimoy are the same age.

Starburst being the only British sci fi magazine it was a pity you did not manage an interview with William Shatner when he was in London. He was very friendly and signed autographs and was photographed by those fans fortunate enough to see him,

my son being one of them.

When are you going to announce the date of this year's F.F. Con? There is a Star Trek Con September 20th/21st, I hope they do not clash.

Live long and prosper.

Jean Donkin,
Ilford,
Essex.

IMPEACH STAR TREK!

I can only heartily agree with Mr Brosnan in his recent review of Star Trek — The Motion Picture in issue 19. Being no ardent Trekkie I hope that you will take all the rest of my comments from the 'middle of the road' standpoint. I believe Mr Brosnan to be correct in saying that the Paramount executives, in their infinite stupidity, decided to give audiences Special Effects in the film till it came out of their ears . . . to take over the old characters. Interestingly enough, the majority of the people I talked to said that they would rather watch Quatermass than Star Trek. In retrospect, Quatermass seemed a better deal with a good plot and GOOD special effects. It had characters you could believe in and it cost just one million compared to Star Trek's thirty million.

I mean, the bat the Paramount executives placed with the special effects just didn't come off. The result on-screen was a performance of models (granted, they were GDDO models) with travelling matte lines about them whenever they were against anything other than a space background. Yet Roy Field back in Starburst 7 said this: 'But you will always have problems with the system and always will . . . you will get lines around the actor but we know how to LDSE them . . .'

Now this statement either proves three different things: One: Mr Field is keeping the secret to himself. Two: Doug and John had so many effects to do that all their shots were down-

graded because of time. Three: Too many cooks spoil the broth, or put it another way in movie jargon . . . Doug and John had 'creative differences'.

This film buff thinks the latter is true, because looking at their past work on films like *Close Encounters* or *Star Wars*, one does get the impression that between takes the two certainly did not like the partnership. There can only be one boss in the special effects department.

So, overall my views are this: *Star Trek* has all the blatant bragging, end poor story and effects of a Sandy Howard film on a bed night, or maybe Irwin Allen on a good night . . . either way *Star Trek*'s only real asset is its soundtrack, which is a glorious piece of work by Jerry Goldsmith.

Maybe the Paramount executives had better try again, that or go on a Spock course of rigorous mental discipline.

William Flanagan,
Crowthorne,
Barks.

I have just read John Brosnen's review of *Star Trek - The Motion Picture* and though I hate to admit it I agree with every word.

I have been a fan of *Star Trek* ever since its first showing on British tv ten years ago and like all other trekkies I have been waiting for a feature film. It's a great disappointment! - although out of loyalty I did go and see it three times.

Paramount must have sacrificed a lot of action footage judging by the stills of scenes I have seen which never appeared in the film.

I suppose they thought that having spent so much on special effects they had to use as much of them as possible to the detriment of the film and the characters. Let's hope there will be a follow-up, a film or a tv series (better still - both) and that next time it will be a great success.

Sue Hunter,
Sheffield.



THE RETURN OF BATMAN

I noticed with interest the piece in your news column (*Things to Come*, Starburst 17) the item about a new-look Batman movie. It seems that there will be a return to the "Dark Avenger" of the late thirties. But it must be remembered that the camp, sixties' version of *Batman* was a product of the times. As noted in your own *Fantastic Cliffhangers* feature (Starburst 15), Columbia produced a couple of serials which approached the original concept of the character.

Also, I'd like to see an article on the tv series *Superman* which starred George Reeves. Readers in the London area might be interested to know that the series has been running on London Week and television for some time on Saturday mornings.

A pity you didn't cover *Captain America* in the *Cliffhangers* article.

Steve Kelly,
London E3.



We would argue with you up to a point, Steve, over the Columbia *Batman* serials of the forties. Both the *cliffhangers* in question relied much more on slam-bang fisticuffs action than atmosphere for their effect. If the new *Batman* movie captures a fraction of the serial atmosphere which *Bob Kane* and his team managed to infuse into those early comics, we will have a good movie on our hands.

DARROW PORTRAIT?

Could you please tell me why, when Paul Darrow is such a popular actor, is it almost impossible to obtain pictures of him.

His agent will supply one smell, badly taken black and

white photograph on demand. As for colour pictures, the only ones I have ever seen were in your Starburst 18, for which I am grateful.

However, as an artist and portrait painter, what I need is good,

clear colour photographs.

I would be extremely grateful for any help or information.

Mrs P. Bell,
Lancs.

As far as we can ascertain, Mrs Bell, there is no commercially available photograph or poster of Paul Darrow on the market as yet. Unless any of our readers know different.

ALIEN MUSIC

I'd like to praise Mat Irvine's review on the soundtrack of *Alien* (Starburst 19). I find myself playing the soundtrack every now and then and it does not seem to bore me. When I first want to see the film *Alien*, the main theme captured me. It fitted in beautifully with the opening scene of space and it gave the appropriate atmosphere of eeriness.

There is some really good music from this record like *Acid Test* and *The Landing*, and the second half of *The Droid* is really nice (this is when we see the Nostromo and oil refinery pass over head through space).

Mat Irvine is right in saying that if anyone has dismissed it they should sit down and re-listen (preferably on decent equipment). Also I must remind music-lovers that Jerry Goldsmith got an Oscar for his music in the film *The Omen*, and this may be his next Oscar.

Finally, I'd like to know if there are any clubs or such for *Alien* fans, and I hope Jerry Goldsmith does the music for *Alien 2*.

Gary Henderson,
Londonderry,
N. Ireland.

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the late Autumn: October or November.

According to the rest of Columbia's hype, when over 100-million people saw *Closa Encounters* for the first time, "they were dazzled. And they wanted more. Now, we have more. Director Steven Spielberg has just completed filming additional scenes, designed to expend the total experience of the original work." Sounds great, but is about five minutes extra footage enough, I ask myself. Well, we'll see, soon enough. Or rather, in the words of the hand-out, we will "share with Roy Neary (Richard Dreyfuss) the ultimate experience of being *inside*." Inside Doug Trumbull's mother-ship, presumably. But Columbia prefer not to give the whole game away, just yet.

FANTASY WOMEN

Since delving into my reveries for the recent *Fantasy Women* spread — coming soon *The Return of the Fantasy Women*, so book now! — I have news of the wondrous Barbare Steele. She stars in the latest Hollywood re-creating of the haunted house routine — Denny Harris's *Silent Screams*, wherein four college kids rant rooms at Yvonne De Carlo's Spooky joint. And suffer for it, it's a good movie, my LA spies tell me, neat and taut at 87 minutes, and better for the ever-welcome sight of the wonderfully Barbare Steele, it's one to look out for because of director Harris. He's no Carpenter, but he has the makings of something really good. Watch for his name.



Above: P.J. Soles as she appears in the new Carpenter thriller *The Fog* (think I've got it right this time! — Editor)

WILLIAMS CONDUCTS

As expected, the triple Oscar-winning composer John Williams has followed the lead of his friend Andre Previn and gone from movie scores to orchestral conducting. He has succeeded the late Arthur Fiedler as musical director and conductor of the Boston Pops section of the Boston Symphony Orchestra. John revealed the news in London recently, after recording his score for *The Empire*



Old Moore's *Almanack*. Roger Moore turns misogynistic hero — hates women, loves cats and does needlepoint for a hobby, yad — in Andrew V. McLaglan's less than expert thriller, *North Sea Hi-Jack*. On paper, it sounds good enough: matching the probable ex-Bond as super-frogman Rufus Excalibur froulkes with *The Black Hole*'s Tony Perkins (still playing *Psycho*'s Norman Bates . . . to the hit) and lovely Lee Brodie from *Warlords of Atlantis*. Except nothing works; it's about as tame as an Alistair MacLean book churned into a movie, and I seem to recall a MacLean book on this very subject of an oil-rig in jeopardy . . . and it flowed better than this one. But then, the book did not have a hero trying to send up 007 throughout. No, on-screen, this one flops. The metes are at one point terrible; the thrills non-existent; the promise never kept (we were supposed at one point to see the sea on fire for miles around); and the comedy is very strained. The overall effect is one of sheer boredom on the part of most concerned, and the film (for all John Richardson's explosive special-effects) will only be remembered in movie history as the first film to have a woman (Faith Brook) playing a British Prime Minister.

Only Lee Brodie — a fantasy woman indeed! — displays any spark and style. Yet one of her biggest scenes is brutally slashed by the censor, presumably to make sure jolly Roger's children can safely see the movie. Worse follows . . . Frozen stiff, Lee is shoved into a hot shower by Moore — who keeps calling her a boy. Well, he does wear glasses for most of the film . . . pity he hadn't put them on when reading the script.

Strikes Back — with of course, Previn's London Symphony Orchestra. Whether the LSO will now lose its lucrative side work on all of John's scores to their Boston colleagues, is not yet clear.

Williams takes up the Boston baton in April — "but I certainly won't be giving up my film work." Indeed not! He is, for example, currently scoring Terence Young's *Inchon*, which stars Laurence Olivier as General MacArthur in his Korean war days, and he's also committed, naturally enough, to *Superman II* and the big Luciesberger to come, *Raiders of the Lost Ark*.

The Garmen-born Andre Previn worked for MGM in the 50s and went on to nab four Oscars for *Gigi* (1958), *Porgy and Bess* (1959), *Irma La Douce* (1963) and *My Fair Lady* (1964), before enking Hollywood for the Houston Symphony Orchestra in 1967. He joined the LSO in 1968, with the occasional segway to the Pittsburgh Symphony. John Williams, a 48-year-old New Yorker, a pupil of both UCLA and New York's Juillard School of Music, started his Hollywood career (as Johnny Williams) in television in the 60s. "A tough grind, I'd write 20 minutes of scores each week. I'd be horrified to hear them now." He eventually broke into movies, and has about 40 films to his credit, from Oon Siegel's *The Killers* to, would you believe, *Gidget Goes to Rome*... He came into his own with the onset of disaster movies (*Poseidon Adventure*, *Towering Inferno*, *Earthquake*) which led to *Jaws*, *Spielberg*, *Lucas* and the sf cycle. His plans compositions for his new orchestra, several of his own works having been performed by major American orchestras. His First Symphony, for example, was premiered by the Houston orchestra back in 1966 when Previn was there, and later Previn presented it anew with the LSO in 1972. Hence their firm friendship. There are those, and none too far from this column, who complain that Williams' work is wholly influenced by the late, great Bernard

Herman. Williams agrees: "Every semi-breve of Bernie lives with me." He is no mean artist for all that. His *Star Wars* score ran to 900 pages in all, and the legend goes he begged Spielberg to allow him more than the now familiar five notes for *Close Encounters*. Williams wanted seven. Six, at least. Spielberg remained adamant and Williams cracked it in the end, plucking the quintet from over 200 combinations on his piano.

For my money, however, his best score came in Robert Altman's re-tread of *The Long Goodbye* (1972), which repeated the same Johnny Mercer song in various arrangements as Elliott Gould's Philip Marlowe moved around from jazz session to Mexican funeral — and into a supermarket's muzak. In all, he recorded 24 different versions of the number!

Although, he never actually met his famous predecessor with the Boston Pops, they often talked to one another. Arthur Fiedler called John first to ask permission to play his *Jaws* score at a concert and later invited him to compose something suitable for the Pops' 50th anniversary concert. He couldn't. He was up to his crochets in *Superman* at the time. He didn't win an Oscar that time. And he's still waiting to draw level with Andre Previn's four awards. John Williams collected his third Oscar for *Star Wars*. His second came with *Jaws*, and the first... go on then, name the first film that won John Williams an Oscar. And no it wasn't *Jaws II* or *The Fury* or Spielberg's *Sugarland Express*... You have a few minutes yet. The answer is at the foot of the column.

NO MOORE 007

Question: Is Roger Moore about to pull out of the James Bond series? **Answer:** Maybe. **Comment:** Hopefully! But no-one is saying any more for now. Producer Cubby Broccoli says his next 007 film, *For Your Eyes Only*, will be made mainly in America at the cost of around 20-million dollars, much less than *Moonraker* (which is now the most successful Bond of all time). Roger is very jolly but beginning to tire in the role; he's no chicken after all. He looks all his 52 years, and more so, in his latest attempt to flee Bondage, *North Sea Hijack*.

"I like Roger very much," says Cubby. "We're friends. But he does a lot of other pictures, some not very successful. Besides, his agent seems to follow Sean Connery's agent in asking for more money. I don't respond to the agent and one day I'm going to talk with Roger, personally. It would not be the first time I've changed Bond. My agent in the sky is watching over me. Maybe he is telling me to change old 007."

Right, next question: Who do YOU think could be the new James Bond? Send your suggestions to me, and we'll run a poll on your feelings.



FRENCH POE

Roger Corman will be most intrigued with the latest TV news from Paris. Alan Queffelen's Triangle Films are currently shooting six one-hour telepics from Edgar Allan Poe yarns, for the French channel, FR3 — the one which claims "we're in a class by ourself". (Sic). So far, one only of the series has been completed — *The System of Dr Tarr and Professor Feather*, directed by none other than the top French film-maker, Claude Chebrol. The rest of the collection, to be screened by FR3 from January, includes *Ligeia* and *The Gold Bug*, helmed by actor Maurice Ronet (currently starring in Franklin J. Schaffner's *Sphinx*) and *The Chess Player of Malzaud*, by Jean-Luis Bunel, son of Luis. The last two (like *Lesque*) were made by Corman in the 60s: *The Masque of the Red Death*, which has Poland's Ksiaztof Zanussi directing, and *Edouard Molinero's* version of *The Fall of the House of Usher*. And if the Baab can't afford them, let's hope an ITV network picks them up. Sharpish. They sound fascinating.

FLASHES

China Syndrome's Michael Douglas joins *The Perfect Circle* with Jill Clayburgh, directed by Claude Weil... Onond Moffat, the android Ram from *Logan's* (TV) Run, is the latest actor to join Robert Altman's *Popaye* film in Malta, with Robin Williams... Art Hindle, from *Invasion of the Body Snatchers* and *The Brood*, is shooting Eric Kerson's *The Octagon* with karate star Chuck Norris, Karen Carlson, Lee Van Cleef and a certain Tadashi Yamashite... Director Franklin J. Schaffner, who made the first very first *Planet of the Apes*, is the reason it's *Sphinx* and not stinks in Egypt with Lesley Ann Down, Frank Finlay and Sir John Gielgud... Conrad Jannis, *Mindy's* TV father (or he was in the first series) joins George Burn's *Oh God* sequel which is called, naturally enough, *Oh God, Oh God...*

WILLIAMS ANSWER

Did you get it? John Williams has supplied scores and acted as musical director on, as I say about 40 movies, including None But The Brave, The Reivers, The Cowboys, How To Steal A Million, Jane Eyre, Goodbye Mr Chips, Paper Chase, Cinderella Liberty, Conrack, Midway, Black Sunday... but he won his first Oscar in 1972 for his adaptation of Fidler on the Roof.



John Williams conducts the London Symphony Orchestra during the recording of his *Star Wars* score. See Williams Conducts on previous page.

A Starburst Film Review by Tony Crawley

THE BROOD

I have this theory about David Cronenberg. He had mumps as a kid and blamed his doctor for it. Things don't go bump in his films, they produce bumps on his actors. And the characters who populate the films always include a medical man, surgeon, doctor, analyst or whatever, often little more than an emotional opportunist. An experimentalist. A quack.

Bumps on the arms, bites, blotches and assorted welts in living colour all over the body are the outward signs of the tiresome mayhem in his newest movie, *The Brood*. I recall reporting some



moons ago that Stan Long of Alpha Films had bought this Cronenberg sight unseen. He should have waited. Mr C may go up-market for once, in terms of stars, but he's down, oh way on down, as far as credibility in script, style or performances are concerned.

It was while making this messy little endeavour in Canada, that Oliver Reed finished a jolly interview with some scribes by taking off his trousers. He was later found by the cops searching for his hotel in shirt, jacket and underpants. I'm beginning to see why...

Olly plays a forbidding psychotherapist running a clinic in some forest glade, where his patients relate to him as their mother / father / wife / husband / sister / brother or whomsoever he chooses to say he is during their one-on-one encounter sessions. It's his method to help them churn out their love/hate for the kin involved. Actually, such encounters are like the film. They have all the dramatic force of a kindergarten play.

Anyway, there he is, running his funny-farm unfunnily while Art Hindle is the worried hubby of one of his patients — Samantha Eggar. Art's fretting more about their tot

of a daughter who is increasingly disturbed by Mum's condition, not to mention the macabre slaying of her grandparents and schoolteacher.

We've not seen Sam Eggar in movies for many a long year. Not good movies, anyway. She made one once. Just the one: *The Collector* (1965). The choice between starving and paying the rent does have a terrible effect on an artist's choice of material. Here she stars, looking like one of *Macbeth's* witches, as the mother — or so I understood — of a brood of freakish children in Reed's fancy clinic for the emotionally disturbed.

The children, if children they be — they seem moulded from the ugly dwarf in Nic Roeg's *Don't Look Now*, complete (in one murderous instance) with the red hat — have more than a screw missing. They have no navels. They do, however, show a marked proclivity for leaping upon one and biting, if not the entire head off, then as close to neck level as is possible.

Sam Eggar's psychiatric illness must be pretty far advanced for she is somehow bearing these "children" without the usual precursor for pregnancy. Indeed, in the scene which, I suppose, is intended as the shock-horror-and-pass-the-vomit-bag-do high point of this meaningless exercise, she bears them not simply outside her womb, but outside her body as well. She

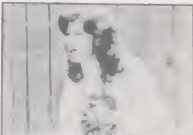


displays this unattractive gift with an overly dramatic flash of her nightie, before bending low to snip open her progeny's sac with her teeth. All the better for more blood, do you see.

Nothing much to shock here. Plenty to laugh at. The sequence is quite simply ridiculous.

But then so, alas, is the film. David Cronenberg has made slightly better in the past and may recapture his old form in *Scanners* next. Otherwise he must stop believing his own publicity that he is Canada's Roger Corman. He ain't. As his own scenarist, he relies too heavily on his dialogue, overtalky, non-illuminative and sonorous enough, as I discovered, to send me to sleep. He's better when allowing his excellent cameraman, Mark Irwin, to concentrate on the visuals — then the cast need open their mouths only to scream.

Colour Olly Reed red — as in herring — and Samantha Eggar blank, likewise our hero, Art Hindle. Very difficult to engender much sympathy for Art. He acts as if in a trance. And maybe that's not so surprising as the last time we saw



him, he was Brooke Adams' pod of a boyfriend in the re-make of *Invasion of the Body Snatchers* (which gets better, the more of this rubbish I see).

Also in the cast: Nicholas Campbell, the Bowie-lookalike from Canada's other big bummer, *The Shape of Things to Come*, as Reed's assistant; and as the main slaying-child, little Felix Silla, who is more inside Buck Rogers' Twiki, if you see what I mean.

Foot note: As a father, I'm less disturbed by this silly film than I am with the current fantasy-fad for exploiting children into filmmakers' nightmares. The main horror here, it seems to me, is what poor kids are made to go through in the name of quick profits. The fact that they're too young to see the finished movie in no way obviates the emotional trauma they're being exposed to... yes, even with the various special-effects magic being utilised on the set.

WANNA SEE THE
HOTTEST COMIC STRIPS
IN THE UNIVERSE?

IT'S ALL
IN

DOCTOR WHO WEEKLY



NEWS! FEATURES! PICTURE STRIPS!

EARTH'S ENTRY IN THE ALL-SPACE COMIC FESTIVAL!

ON SALE NOW THROUGHOUT THE SOLAR SYSTEM!

STAR TREK

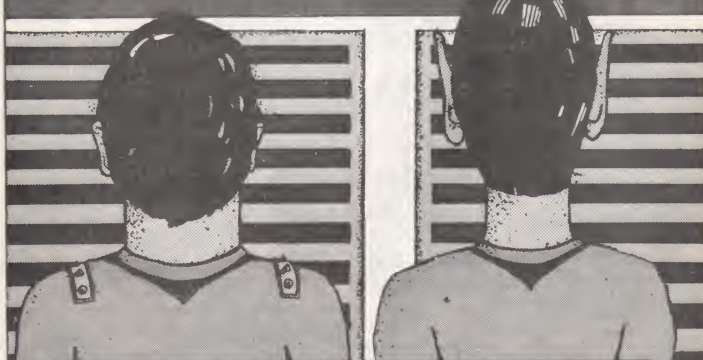
THE MOTION PICTURE

ST1 CAPTAIN KIRK
ST2 MR. SPOCK
ST3 DR. "BONES" MCCOY
ST4 SCOTTY & CHEKOV
ST5 SULU & WILLARD DECKER
ST6 UHURA & CHRISTINE CHAPEL
ST7 ILIA & JANICE RAND
ST8 ENTERPRISE CREW
ST9 SECURITY GUARDS
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TRADE ENQUIRIES WELCOME

A Starburst Film Review by Tony Crawley

ZOMBIE FLESH-EATERS

There are those among us who will run screaming out of the cinema distributing their previous meal over the heads of the folk in the stalls after seeing *Zombie Flesh-Eaters*. There are, indeed, those who will run screaming into cinemas to see it and to be vomited upon.

Then, there are the rest of us, who simply stand and stare at the poster and scream: *Rip-off!*

But, of course, if Pittsburg's very own George Romero can cheerfully and bloodily rip off EC Comics and Richard Matheson's *I Am Legend* in his 1968 cult item, *Night of the Living Dead*, I suppose it's only par for the course that the second chapter of his undead trilogy, *Zombies* (aka, *Dawn of the Dead*) should be similarly ripped off and apart by the Italians.

That *Zombies*, (also aka *Zombie*), is co-financed by Italy in the first place is only added reason why director Lucio Fulci should set about trying to beat Romero at his own game.

He doesn't do a very good job of it. (Nor, for my money, did Romero. But that's another story).

Zombie Flesh-Eaters is about as crude as its title, if that is possible. To say the most about it, it runs 89 minutes only. To say the worst about it, that's about 88 minutes too long. And 59 seconds.

What Richard Johnson, a one-time leading man in British films, witty, suave, elegant and talented enough to bridge the gap between Pinewood's up-dating of *Bulldog Drummond* and such stage successes as *Leertes to Scofield's Hamlet* and *Romeo to Dorothy Tutin's Juliet* . . . so just what he's doing in all this mediocre garbage is beyond me.

No doubt he was selected for the mad professor, up to Dr Moreau tricks on an Antilles isle, because (a) he's worked for mad Italians before and doesn't seem to mind it; and (b) he once played Oliver Reed's screen role of the priest in trouble with all those possessed nuns in *The Devils* on the West End stage.



Poor Tisa Farrow is, I suppose, involved for much the same key reason as Johnson. She needs the rent money. Besides, she's Mia's sister and if you can't have Rosemary and her Baby, then the kid sister is better than nothing. True, there is not much sense in such an equation, but this is Italian minds we're dealing with here . . .

As for the rest of the grisly contingent of undead (looking for all the world like commuters who have been kept waiting six months for the 6.30 pm to Richmond), the less said about them the better. *Miracle Films* appears to agree with me, by issuing as scanty information about the supporting cast and their supporting special effects people as possible. I must say,

though, I do think it a bit much that our earnest young journalistic hero should be named after such an estimable cricket commentator as Peter West. I shall never be able to tune into him at Lords or the Oval with quite the same assurance again after this . . .

But, as I suppose, it has to be said, if you're into zombies, Romero of EC style-walking corpses with: rancid, decaying flesh from the appropriate Max Factor make-up kit — then this one is right up your cemetery. The skin of instant-plastic droops, dribbles and drops decomposes before your very eyes. It melts, it burns, and falls, as any good chef would be pleased to note, neatly away from the bone. But it keeps marching on. I mean, what more does anybody require . . .

By the end, if you last that long (and if you do there ought to be a prize for you; three weeks at your friendly neighbourhood mortuary, let's say), the dreaded walking dead reach New York and are beginning to subjugate America, Nixon style.

Methinks there will be very little left for Mr Romero to do in his own climactic number, *Day of the Dead* (unless he goes on for a fourth: *Afternoon of the Dead?* No doesn't quite have the right ghoul-lish ring about it, does it?). However, I do hear that George is not interested in his Pittsburgian mob taking over merely America. Their goal will be the world. You have been warned.

Meanwhile, I await some enterprising producer (Italian, obviously) to marry up the screen's two main dying genres. Can't you see it now: *Roller Disco Zombies!* Featuring, of course, Travolta and Linda Blair.

Zombie Flesh Eaters (1979)

Richard Johnson (as Prof. Merard), Ian McCulloch (Peter West), Tisa Farrow (Ann). Directed by Lucio Fulci.

A *Miracle Films* release. Technicolor.

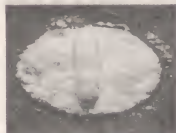
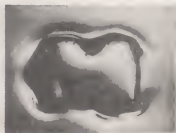
Time: 89 minutes Cert: X



THE EFFECTS GAME



10



**JOHN FLEMING TALKS
TO THE BBC VISUAL
EFFECTS DESIGNER
BEHIND THE SPECIAL
EFFECTS ON SUCH
FANTASY OFFERINGS
AS THUNDERBIRDS,
THE DAY THE EARTH
CAUGHT FIRE, DOCTOR
WHO AND BLAKE'S 7,
IAN SCOONES.**



Opposite above: A highly detailed model space ship built by Scoones for the BBC series Doctor Who. Opposite below: The award-winning title sequence for the science fact tv show Tomorrow's World. Above: Ian Scoones.

house down by the River — lonesome marshes all the way round. I'd get up in the middle of the night and wander out across the marshes. I loved atmosphere right from the start. My earliest recollections are of the Blitz. I can remember, before we moved to Kent, watching bombs hitting the streets in London. I didn't know the horror of it all, I just saw the incredible colours, especially at night-time. And the bangs. I don't like horror in real life — a car accident is nauseating — but it's great fun for me being able to fool people and turn their stomachs purely for entertainment. It's purely fantasy — grown up fairy stories."

He went to Medway College of Art with Keith Wilson (see Starburst 13) and, when he left, tried to get work in feature films. He wrote 75 letters and got no reply from anyone. But then he struck lucky. He met a famous actor who lived fairly near to him in Gillingham. The actor put him in touch with effects man Les Bowie and Scoones became one of the "Bowie boys", who also included Derek Meddings (see Starburst 11 & 12) and Brian Johnson (Starburst 9). The first film he worked on was *The Day the Earth Caught Fire*, for which he was paid £10 a

week — good money at the time. Bowie gave him, like many other youngsters, his first big break.

"I had," says Scoones, "the best training possible because of the variety of work. I will always be eternally grateful to (the late) Les Bowie. I started off as a trainee matte artist because of my art training. I wasn't very good really and also I purposely wasn't very good because I found it rather boring to be stuck away in a black room delineating paintings and strips of film, which is highly, highly technical. I wanted to be on the floor where the action was."

Bowie had, at one time, been head of the matte department at Pinewood and, for *The Day the Earth Caught Fire*, he used about fifty photographic cut-outs painted over to show deserted London streets. Rubble and debris were painted onto the scenes and live actors matted into certain sections. Scoones explains: "It was a very clever way which Les had. The possibilities are endless with models and photographic cut-outs lined up to live-action. And, apart from all the cut-outs, there was loads of smoke, which is what I call prop effects: fogging up the stage every single day, much to the annoyance of the sparks (electricians) and the actors."

Bowie also had a contract with Hammer Pictures and so Scoones worked on various horror movies (see filmo-

**"HORROR FILMS DON'T ACTUALLY
HAVE THAT MANY EFFECTS IN THEM
— ONLY THE ODD PROP OR TWO."**

graphy below). "Horror films don't actually have that many effects in them," says Scoones. "You might have an establishing shot of a model gothic castle. You'll have the odd prop or two to make — a heart, a pulsating lung, laboratory equipment or whatever. Then you have to wait a few weeks for the odd day with mist. At the end, there'd always be the inevitable fire — the paraffin lamp dropped on the straw in the middle of a fight or whatever. They were almost formulated: the same actors, the same technicians, even the same sets all juggled around."

So, although effects men are always learning, there came a point where Scoones was learning little that was very new. And that's when he joined Gerry Anderson.

"Les (Bowie) basically had this 'repertory company' of young assistants," says Scoones. "There were obviously some professional, bona fide people with him apart from all his 'boy scouts'. But basically it was Bowie's boys. And every now and then the boy scouts had to go

When I talked to BBC Visual Effects Designer Ian Scoones at Home in Gillingham the surroundings were, to say the least, unsettling. On a side-board lay a rubber vampire bat. In a corner there was a monster from *Quatermass II*. There were various scale models of spacecraft, a drawer full of eyeballs and a very real skull sitting on the bookshelf, yellow with age.

"My art master probably influenced me more than anybody else at school," Ian Scoones was telling me. "He knew that I had an interest in the macabre because I was always drawing monsters eating people and he once said to me *Ah, here's a little press cutting that might interest you*. It was all about the (Kent) marshes which I lived near. Evidently, every now and again, on a certain piece of marshland called Dead Man's Island, the water would wash away some of the clay and a coffin would pop out of those lonely, windswept marshes. So I went off down to the marshes and found my own skulls and coffins by prodding in the clay. It was unconsecrated ground: Napoleonic prisoners."

And that's where the skull on the bookshelf came from: "The brain was still intact after all those years," Ian Scoones explained to me. "The clay acted as a preserver. As I pulled him out of the broken box he'd been buried in, the clay

**"I WAS ONE OF THOSE BOYS AT THE
BACK OF THE CLASS WHO HAD THE
BANNED HORROR COMICS"**

fell out of the spinal column and out plopped his brain — including his teeth, which I then had to try and pick up out of the mud. He's been used in a number of films and on television. He made his debut in *The Curse of Captain Clegg* (1962; aka *Captain Clegg*; US title *Night Creatures*).

Scoones was to work for Hammer Pictures, the Gerry Anderson outfit and BBC TV, where work has included *Dr Who*, *Blake's 7*, *The Hunchback of Notre Dame*, *Wuthering Heights* and *Key to the Universe*. As a child, it was the bizarre which fascinated him:

"I was one of those boys in the back row who had the horror comics which were banned in the mid-Fifties. They released the mind into fantasy and imagination, which I'm far more interested in than any other type of effect — You can do certain abstract things and captivate the audience with something they've never quite seen before."

Atmosphere was something he grew up with: "I lived in this very old gothic

THE EFFECTS GAME

off and do their own thing because there was no work for them. Gerry Anderson was expanding (when *Thunderbirds* was about to start) and moved to buildings further up on the Slough Trading Estate leaving his first studio, which Les took over. So we all went up there, but then we heard that Gerry was looking for people and one or two of us went over. I mean, we all used to meet at lunchtime in the same pub and every now and again we'd beg or borrow the odd can of paint or paintbrush because, obviously, we had the same sort of workshops doing the same sort of thing.

"When I'd first got into the film game (with Les Bowie), Keith Wilson was still at college and I introduced him to Derek Meddings and he (Wilson) started straight away with the Gerry Anderson outfit, whereas I was still with the Bowie outfit. And then — small world — I started with Keith in the art department at Gerry's and it wasn't long before, through the expansion of *Thunderbirds*, we had two 'live action' units which were looking after the puppets and miniature sets and

Obviously, in that time, feature film techniques have become much more sophisticated and, because of budgets, effects on the big screen are generally more spectacular than on television. I put this to Scoones and he agreed, but reminded me of an interesting point: "You must remember that the majority of people don't go to the cinema in this country. Only the sophisticated few, especially in big towns like London. So Mrs Brown of Scunthorpe sees more on television than she ever does at the local cinema. But, yes, we do try to become more sophisticated, as time and money will allow, each year.

"One's improving all the time. (At the

BBC) there's a complete army of effects people working on something like 18-20 shows a week, some of which — like *Blake's 7* — will take a big chunk out of our manhours output, whereas others are perhaps just doing a one-off. And we all have our frustrating problems of having to work out very quickly how to do certain things which perhaps have never been done before."

There's more to effects than spectacular bangs, as Ian Scoones points out: "It's very easy to do an explosion provided you know what you're doing and go by the laws of safety. Everybody thinks *Wowee! That's fantastic!* and you get ripples of applause on the unit. Great.

"ATMOSPHERE IS A PART OF SCALING A MINIATURE LANDSCAPE. ONE CAN MAKE THE BACKGROUND APPEAR MUCH MORE SUBTLE BY HAVING A MIST WHICH JUST SOFTENS THE BACKGROUND PAINTING."

we had two special effects units churning out, on average, about six different set-ups a day — which is going it some. We used to work until eleven o'clock every night and lived on fish and chips in the evening.

"I learnt a helluva lot from Derek Meddings on *Thunderbirds* because Derek had learnt from Les and discovered basically through trial and error (on the Anderson series) what speeds to use for doing certain shots: explosions, fire, model spaceship take-offs, landings and crashes."

Scoones left the Anderson outfit after the first series of *Thunderbirds* and returned to Les Bowie for another couple of years, working on more Hammer films. "Then it was on to *The Battle of Britain* and then unemployment and Auntie BBC took me on and I've stayed with them for about ten years now. Our department has quadrupled in ten years and it's still expanding. We've now got about ten designers, each with a team of three to draw on."



Below: A domed city from the first series of *Blake's 7*. Above: Ian Scoones and a camera crew during the filming of the same episode of *Blake's 7*.



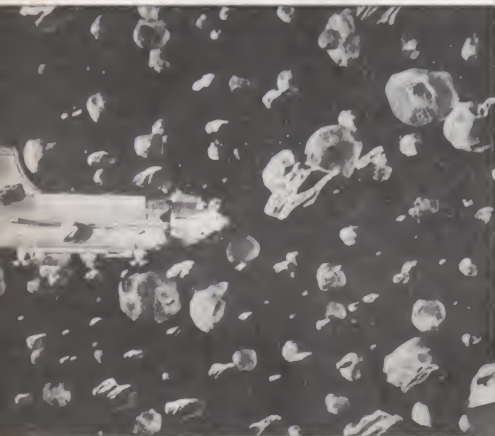
But there's maybe less thought put into something like that than something that's very intricate for a comedy show like *The Goodies*, where virtually every other gag is a visual gag needing a special prop."

The best effect, of course, is one which the audience does not recognise as an effect. Ian Scoones remembers a model he made for the BBC's version of *Wuthering Heights* in 1978. Because of failing light, real rain shot on location did not show up on the film. "To get over this," explains Scoones, "I did a miniature of the *Wuthering Heights* house and a lot of people, even in the business, didn't realise that was a model. Water, of course, is a very difficult thing to scale

"I LEARNED A HELLUVA LOT FROM DEREK MEDDINGS OF THUNDERBIRDS BECAUSE DEREK HAD LEARNED FROM LES AND DISCOVERED A LOT THROUGH TRIAL AND ERROR (ON THE ANDERSON SERIES) WHAT SPEEDS TO USE FOR CERTAIN SHOTS."

and there are some men in the effects game who'll never touch it. But with rain — and we wanted to overdo it — down comes this great, gushing, cascading storm. And I was able to use the same model for the mist. Because it was so windy on the moors (during location shooting, the fake) mist would not lie. With the miniature, I was able to lay in what appeared to be a low-lying mist about two feet off the ground, which I think was successful."

Scoones also emphasises the importance of atmosphere: "This is part of scaling a miniature landscape. One can make the background appear much more subtle by having a mist which just softens



Left: Ian Scoones clowns around with a huge model spider in his workshop. Above: A small space craft navigates a cluster of tiny asteroids in the *Invisible Enemy* from *Doctor Who*. Ian Scoones (as the Frankenstein monster) and friend. Right: A memento from Ian Scoones' scrapbook from his days on the *Thunderbirds* series.



THE EFFECTS GAME

the background painting. Equally, you can put a gauze or filter in front of the lens. It gives much more distance. If you go over the top with something, it becomes obviously an 'effect' and therefore it's open to more criticism. The more subtle the effect, the more it slides by unnoticed. There's this subtle halfway position where the background just merges into the background. If it gets too spectacular, then you're divorced from the dialogue and you've lost the point of the story. One must always remember it's the action with the actor that's important."

Another important factor, of course, is the budget. Effects are limited by the amount of time and money available. I asked Ian Scoones about the money on Dr Who and Blake's 7 and got a surprising reply: "There's this odd BBC thing," he told me, "of Drama Series and Drama Serials (Departments) and one has a bigger budget than the other. So Dr Who (series) actually has a far bigger budget than Blake's 7 (Serials)."

Scoones was in charge of effects on the first series of Blake's 7 and says, "Sadly, we had very very little money and, after episode one, a lot of the miniature stuff took a downward trend because there just was not the budget there. I thought, well, let's make a big bang at the beginning and I did: I spent probably more than I should, which meant that the other episodes tended to suffer a bit. The money wasn't there. As far as I can gather, Blake's 7 was originally to take over a vacant space that had been a police series — something like Z-Cars or Softly Softly — and to (the BBC Programme Planners) the original conception of Blake's 7 was basically a chase: baddies versus goodies in space. But with no thought to special effects. One thinks, if one's doing a science fiction series, that's where the money must be spent, but the allocation of money just was not there."

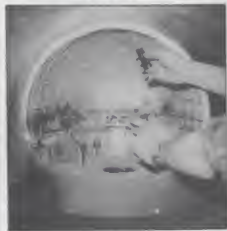
On the whole, though, Ian Scoones has very few complaints about the BBC: "We have much more freedom than on a feature film. With certain exceptions, the majority of (feature) effects men don't design from scratch. It usually comes through the production designer or the art director. In (BBC) television, one has the whole ball game and one directs one's own model sequences and one takes over when it's live-action stuff such as a mine-field or a battlefield."

Although, several years ago, he directed some documentaries for the Central Office of Information, he's not interested in direction as such: "We have enough headaches in special effects," he says. "Although I suppose it's all the

headaches and frustrations that one enjoys, actually. Every new script is a new challenge, whether it's a mammoth production like Blake's 7, which brings in just about everything, or an exploding lollipop for a children's show."

As for what has given him most satisfaction, when I asked him, he said it was the Dr Who story *The City of the Dead*: "The reason that was the most satisfying was because not only did we have quite a lot of model miniatures to do on a larger scale than normal, but I was able to finish on time for once. We were ahead of schedule, so I had all evening to do the

Below: A recreation of the domed storage tank which originally appeared in the BBC tv series *Quatermass II*.



"THERE'S SOMETHING VERY FINAL ABOUT A BIG BANG THAT FILLS THE SCREEN. IT HAS INSTANT IMPACT."

final big bang in the laboratory. And it was satisfying to blow the whole darn lot up. My two assistants were working with the artists on another set and I just wired it all up bit by bit and it took all afternoon. There were something like 36 explosions. They started and went on and got larger and larger until, in the end, you couldn't see anything but sparks, flashes, flames and we got everything in one take. There's something very final about a large bang that fills the screen. It has instant impact. I often feel like saying to an actor *Follow that!* You see, nearly all our stuff, because of the nature of the medium, gets burnt, blown up, sunk or whatever. But this is what it's for and it's marvellous not to have anything left after you've finished. One's worked it out of one's system."

I asked him if he cannibalised his models. "Oh yes," he said, "improvisation is another one of those key words

in effects. There's a very easy little party trick that anybody can try with a fishtank. You cut out a photograph of a building or a street and you stick it upside down on the side of a tank that's full of water and (having removed the fish) you drop red ink into the water and look at it upside down. You've got the most marvellous fires on the skyline."

Another simple effect actually used in Dr Who involves the kitchen liquid Dettol: "The TARDIS is travelling through an odd cloud of disease which envelops it (*The Invisible Enemy* story). With multiple exposures of the camera, I introduced Dettol into water which becomes very wraith-like".

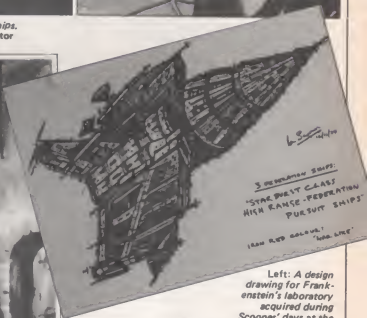
Ian Scoones also improvised an effect which helped his old mentor Les Bowie: "I was experimenting with silver paint and a commonly-available cleaning agent and, by adding an oil-based paint from an aerosol, you get vivid movement which looks just like the surface of the Sun, if you put a red filter over the camera. I was doing this for a Dr Who at Bray Studios and dear Les was doing Superman and just poked his head round — always being interested in everything that was going on — and he said *Ah! Like that one!* And it was a great compliment to me that not only was it successful for my Dr Who but, when I saw Superman, what had they used for the Sun's surface? — This very same technique. It was rather nice that one of his 'boys' was able to — not help him — but he could see how he could interpret it into what he was doing".

Scoones believes that, although there are occasional giant leaps in technology — like John Dykstra's computer-controlled cameras in *Star Wars* — basic effects have changed little since *Metropolis* in 1926: "It was all there. Mind you, they did go bankrupt".

One area in television that, he feels, can be developed further though is title sequences. He won an award from the Designer & Art Directors' Guild for his *Tomorrow's World* titles. Another personal highlight of his BBC career was *The Hunchback of Notre Dame* "because there were so many bits and pieces in that". And he is looking forward to working on two upcoming fantasy productions: *Dr Jekyll and Mr Hyde* and *The Day of the Triffids*. The reason he looks forward to the new BBC productions is the same reason he enjoys his job: "An effects man is tested every time he reads a script". But he's never totally satisfied with his work: "That's what gives you the energy and, hopefully, the inspiration to do better next time. Bigger and better. That's what the public expects."



Above: Ian Scoones hard at work on one of his highly detailed model spaceships. Above right: Scoones positions a model TARDIS during the filming of a Doctor Who episode.



Left: A design drawing for Frankenstein's laboratory acquired during Scoones' days at the Hammer film studios with effects veteran Les Bowie. Above: Concept drawing for a "Starburst Class: High Range Federation Pursuit Ship" from the Blake's 7 tv series.

WESTERDORLD



A
SPECIAL PREVIEW
OF A NEW LONDON
ATTRACTION FOR FANS OF
SCIENCE FICTION, HORROR
AND THE CINEMA IN
GENERAL BY TONY
CRAWLEY.

Latest update on the fast-moving transformation of the old wine cellars beneath the venerable London Palladium makes this new £1-million tourist attraction rather more interesting than I first outlined in *Things To Come* (Starburst 18). The sort of British mini-Disneyland will still feature a Western High Noon setting, recreate various of Hollywood's greatest adventures (and adventurers), a tribute to silent cinema, and a reconstruction of both Shakespeare's Globe Theatre and America's infamous "gangsterland" . . . but now it's also very high indeed on the fantasy genre.

This perhaps, should not be so surprising to us. For Hammer Films' chieftain, Michael Carreras, is the overall producer of the amazing project. And so, one of the exhibits will be a labyrinth of gothic horror, a veritable House of Hammer magazine come to mechanised life . . . Another setpiece will simulate a manned space flight into the heavens, with Saturn 3's robot Hector as one of your guides.

The London Palladium, of course, has long been one of the most prestigious

theatres in the capital — in the world, in fact. It'll be better than ever come the late spring. More than 10,000 sq ft of the old cellars have been turned into a technological spectacular display the like of which has not been mounted anywhere in Britain before. The Palladium Cellars, it will be called . . . otherwise known as "London's key attraction".

**ALL THE HORROR GANG
IS HERE — FROM OLIVER
REED'S WEREWOLF AND
KARLOFF'S FRANKEN-
STEIN TO BELA LUGOSI'S
DRACULA AND SPENCER
TRACY'S DR JEKYLL.**

The various sets will feature up to 115 life-sized figurines, many of which will move and speak and, in the case of a talking skull, scare the pants off you.

The day of Westendworld has arrived . . .

Those figures are culled mainly from the worlds of 20th Century world of

entertainment. But William Shakespeare is also on hand speaking his own lines, and watching a star-studded rendition of the witches' scene from *Macbeth*.

Laurence Olivier and his late, ex-wife Vivian Leigh are reunited here as Macbeth and his lady, with Orson Welles as Duncan. Vanessa Redgrave, Dame Peggy Ashcroft and the late Dame Edith Evans are cast (in fibreglass) as the most expensive witches in stage or screen history!

The Western set features John Wayne, Gary Cooper, Clint Eastwood, Steve McQueen, Jane Russell, Marlene Dietrich, Lee Marvin — even Brigitte Bardot and the Sinatra Clan — in their various cowboy/girl characterisations. The Duke is in his True Grit persona, Coop from High Noon and naturally, Paul Newman and Robert Redford are also part of this show as Butch Cassidy and the Sundance Kid.

Dear old Mae West is the ticket-seller for the silent movie parade, featuring Valentino and Mary Pickford being directed by Erich von Stroheim. Appearing as themselves are Laurel and Hardy, Harold Lloyd, W.C. Fields and

obviously, Charlie Chaplin.

From Hollywood's adventures on the high seas — where cannon balls fly and visitors walk on the sea between two feuding galleons — the stars include Errol Flynn, Charles Laughton ("This is mutiny, Mister Christian!"), Gregory Peck, Kirk Douglas and Charlton Heston. Greta Garbo is also in this sea-faring crowd as Queen Christina, which is pushing the salt-water connection a mite far.

As for the gangsters, caught in a shoot-out after a Packard car has crashed into a rival distillery, there's Bogie, Cagney, Edward G. Brando, Bronson and Faye Dunaway and Warren Beatty's Bonnie and Clyde.

But it's the horror group you're looking for, perhaps . . . ?

Okay, on you go, straight past the street entertainers and there they are. *All* of them. From Oliver Reed's Werewolf and Karloff's Frankenstein to Bela Lugosi's Dracula and Spencer Tracy as Dr Jekyll . . . well more like Mr Hyde, actually.

Here, too, is Barbara Shelley's snake-headed Gorgon and Max Schreck's long-



Above: Oliver Reed is depicted in his Curse of the Werewolf role from the 1961 Hammer film. Below: An artist's impression of the Doctor Jekyll exhibit, which features Spencer Tracy.



**A COMMANDER AND CREW
WHIRL VISITORS INTO
SPACE FOR A FUTURISTIC
JOURNEY IN AN ENTER-
TAINMENT MODULE
BASED ON DESIGNS USED
IN THE SATURN 3 MOVIE.**

fingernailed Nosferatu. (Sorry about that, Klaus Kinski).

Obviously, Michael Carreras has made special arrangements for Hammer's definitive horror superstars. Peter Cushing and Christopher Lee are the only stars stage, screen and cellars to be depicted in more than a single role. The old firm are together again in their opposing roles from their films about Frankenstein, Dracula and The Mummy.

Ironically, and very correctly, where the tableau's Phantom of the Opera gent is concerned, Mr Carreras has wisely selected Claude Rains' 1943 version and not Hammer's own 1962 re-make which featured Herbert Lom. (Maybe he'll get a look in later with an Inspector Clouseau display).

Your guide through this horrific labyrinth — which also features Todd Slaughter as Sweeny Todd, by the way — is that speaking skull I mentioned earlier. Just to put you in the right, spine-chilling mood.

No room apparently for poor old Vincent Price, however. That seems rather tough on Dr Phibes. But a halt had



to be called somewhere.

These figures are constructed in fibre-glass. The heads were first sculpted in clay, from which moulds were made. With oil-painted make-up the finished effect is excellent — and all costumes, says

Michael Carreras, are historically accurate "down to the finest detail." That is as only to be expected, as one of the organisers of the cellar treats is Monty M. Berman, head of Bermans and Nathans, costumiers to the majority of films, stage



Top: The space journey exhibit features Hector the Robot from *Saturn 3*. Above: A sinister group of horror stars will be on show in the Cellars, among them Max Schreck, Bela Lugosi and Boris Karloff

and TV productions in Britain.

"When the exhibition opens," says Louis Benjamin, the Palladium's managing director, and co-deviser with Berman of the revitalised cellars, "it will be the culmination of more than a year's actual site construction and several years' planning by teams of top designers and engineers.

"It will be a unique, exciting addition to London's world of entertainment combining great artistic talents with the very latest technology, and in every way match the highest standards which the public has come to enjoy at the Palladium."

Oddly enough, however, there is no representation of the kind of stars who have made both themselves and the theatre famous by appearing at the Palladium. No Judy Garland, Louis Armstrong, Bing Crosby, Danny Kaye, Jerry Lewis or The Beatles. Street entertainers of yore are utilised instead along an old London cobbled street, teeming with a stilt-walkers; sword-swallower, an Italian organ-grinder (complete with performing monkey), a Punch and Judy show and the greatest clown of them all, Joey Grimaldi.

**IT SEEMS A PITY THAT
C-3PO, CHEWBACCA,
CAPTAIN KIRK OR
SIGOURNEY WEAVER ARE
NOT INCLUDED IN THE
SHOW AS WELL.**

Then, to bring your journey up to date, or indeed over into the next century, there is the space flight area. Here a commander and crew — including Hector — whirl visitors into space for a futuristic journey inside an entertainment module, based on designs used in the *Saturn 3* movie. (Which, of course, makes one think, it's a pity there's no C-3PO, Chewbacca, Capt Kirk or Sigourney Weaver around, as well...)

Scheduled to open in the late Spring, this knock-out use of the cellars has been developed by Stoll Moss Theatres Ltd, which own the Palladium, and a new combine, Palladium Cellars Ltd, a subsidiary (another one?) of Associated Communications Corporation, the chairman of which is Lord Lew Grade. I just knew he'd have a finger in it somewhere. No wonder Hector's around... and Charlie Bronson!

Current star of the theatre, in *The King and I*, is none other than Yul Brynner. He's represented in the Western exhibit as Chris, the leader of *The Magnificent Seven*. Brynner went on to wear the same all-black outfit, of course, as the robot gunslinger in *Westworld*. So now, fact has caught up with fiction and Brynner is a robotic gunslinger for real.

Just don't turn your back on him...

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STARBURST TOP FANTA

You've paid your money, bought your tickets and seen the films... But how did they do at the box-office? Did Frankenhimer's *Prophecy* do better than his *Black Sunday*? And what of *Superman*? Did he make a dent in the record-breaking activities of those two director superstars known to us, or they are now, as the *Lucas* barker? Or is old *Supie* still only trying to fly that high? Is *Moonraker* legging far behind *Superman*? They tied for first place as best of the year at British cinemas, but how did the battle end up world-wide? Is it too early for *Star Trek* to be in the race? No... I And Spielberg's *1941* opened just a month or two ago in the US: how's that doing Look low enough on the chart and you'll find out.

So it's all here... a ton of information, kernels of intriguing film history hidden within this top 145 list, and well worth the mining. The money listed, by the way, stems from America — or North America, which includes Canada. These receipts are usually a trusty barometer for the rest of the world, particularly in the case of the real champions. For a guestimate of how much any of these movies have made, world-wide, just double the money. This means, if you can imagine it, that *Star Wars* has now taken as much as 325-million dollars in ticket money! Sir Alec Guinness and the other stars on a percentage deal, even the infinitesimal cuts they had, need never work again...

Variety lists well over a thousand films in all; we've selected those we consider all

right then, that / consider) fit our image. Science fiction, horror, disaster and some too difficult to label, yet which I feel belong to our all-embracing fantasy bracket. We've removed a few since our last chart — and on your say-so! Some readers objected to the inclusion of *Heaven Can Wait* and *Oh, God*, borderline fantasies, we had to admit. Even more pointed that *The Boston Strangler*, *Survive* and *In Cold Blood* weren't even fiction, let alone fantasy, and were based on factual events. My answer to that is... what about *The Amityville Horror*, then?

Before you ask the most obvious question, we'll come clean. We derive all these facts and figures from the estimable pages of *Variety*, the weekly show-business Bible, without which any self-respecting producer's

desk would be thoroughly nude. Each year, *Variety* updates its list of all-time box-office champs: movies which have earned four-million dollars. Or more. That's 43,712,245 times more in the case of *Star Wars*... still cock the walk, with a further 11,538,000 dollars since our last chart. That's how much it made last year on re-issue alone!

Let's hear your views on the films we have charted. A lot depends on your translation of the term "fantasy", still more on your feelings about some of the lesser Disney offerings. Impossible to exclude Disney altogether, though; indeed, I've even put some back in because of their impact on special affects in general and on the *Lucas*berger in particular — Darby O'Gill and the *Little People*, being a case in

		US Dollars					
1.	(1)	Star Wars Director: George Lucas, 1977.	175,848,013	34.	(28)	Live And Let Die Guy Hamilton, 1973.	15,850,000
2.	(2)	Jaws Steven Spielberg, 1975.	133,429,000	35.	(30)	A Clockwork Orange Stanley Kubrick, 1971.	15,800,000
3.	(3)	The Exorcist William Friedkin, 1973.	93,292,000	36.	(31)	The Hindenburg Robert Wise, 1975.	15,105,000
4.	(4)	Superman Richard Donner, 1978.	88,100,000	37.	(33)	Carrie Brian De Palma, 1976.	15,000,000
5.	(4)	Close Encounters of the Third Kind Spielberg, 1977.	77,000,000		(33)	Planet of the Apes Franklin J. Schaffner, 1968.	
6.	(6)	Jaws II Jeannot Szwarc, 1978.	50,569,000		(33)	Resnais's Baby Roman Polanski, 1968.	
7.	(5)	Towering Inferno John Guillermin, 1975.	50,000,000	40.	(36)	Coma Michael Crichton, 1978.	14,600,000
8.	(7)	Airport George Seaton, 1970.	45,300,000	41.	(37)	Black Sunday John Frankenheimer, 1977.	14,202,600
9.	(9)	The Poseidon Adventure Ronald Neame, 1972.	42,000,000	42.	(38)	Harlow Goes To Monte Carlo Vincent McEvety, 1977.	14,000,000
10.	(-)	Alien Ridley Scott, 1979.	40,086,573	43.	(38)	Exorcist II: The Heretic John Boorman, 1977.	13,900,000
11.	(12)	Young Frankenstein Mel Brooks, 1975.	38,523,000	44.	(-)	Lord of the Rings Ralph Bakshi, 1978.	13,487,243
12.	(10)	King Kong John Guillermin, 1976.	36,915,000	45.	(55)	The Late Great Planet Earth Robert Aram, 1977.	13,138,000
13.	(11)	Earthquake Mark Robson, 1974.	36,250,000	46.	(43)	Omni II: Gemini Don Taylor, 1978.	13,113,000
14.	(-)	The Amityville Horror Stuart Rosenberg, 1979.	35,000,000	47.	(-)	Magic Richard Attenborough, 1978.	13,081,000
	(-)	Star Trek — The Motion Picture, Robert Wise, 1979.		48.	(40)	Pinnocchio Animation, 1940.	13,000,000
16.	(-)	Moonraker Lewis Gilbert, 1979.	33,934,074	49.	(41)	Cinderella W. Jackson, 1949.	12,450,000
17.	(14)	Thunderball Terence Young, 1965.	28,530,000	50.	(44)	Captain America Peter Hyams, 1978.	11,900,000
18.	(15)	The Omen Richard Donner, 1976.	28,428,000	51.	(-)	Back Rogers in the 25th Century Daniel Haller, 1979.	11,830,000
19.	(16)	Snow White Animation, 1937.	26,750,000	52.	(48)	The Fairy Brian De Palma, 1978.	11,647,000
20.	(17)	Airport 1975 Jack Smight, 1975.	25,805,000	53.	(45)	Psyche Alfred Hitchcock, 1960.	11,200,000
21.	(-)	The China Syndrome James Bridges, 1979.	25,425,000	54.	(46)	The Absent-Minded Professor Robert Stevenson, 1961.	11,100,000
22.	(18)	2001: A Space Odyssey Stanley Kubrick, 1968.	24,100,000	55.	(-)	Invasion of the Body Snatchers Philip Kaufman, 1978.	11,066,000
23.	(20)	Goldfinger Guy Hamilton, 1964.	22,860,000	56.	(47)	20,000 Leagues Under the Sea Richard Fleischer, 1954.	11,000,000
24.	(21)	The Spy Who Loved Me Lewis Gilbert, 1977.	22,000,000	57.	(-)	Orca John Badham, 1979.	10,526,000
25.	(23)	Diamonds Are Forever Guy Hamilton, 1971.	19,620,000	58.	(50)	Phytophy John Frankenheimer, 1978.	10,498,000
26.	(24)	You Only Live Twice Lewis Gilbert, 1967.	19,400,000	59.	(50)	Sea of Glass Robert Stevenson, 1963.	10,450,000
27.	(-)	High Anxiety Mel Brooks, 1977.	18,635,000	60.	(51)	Island at the Top of the World Robert Stevenson, 1974.	10,200,000
28.	(-)	Halloween John Carpenter, 1978.	18,500,000	61.	(52)	Rollercoaster James Goldstone, 1977.	10,100,000
29.	(-)	Love At First Bite, Stan Dragoti, 1979.	18,100,000		(53)	When A Stranger Calls Fred Walton, 1978.	
30.	(28)	Fantasia Animation, 1940.	16,900,000	63.	(53)	From Russia With Love Terence Young, 1964.	9,820,000
31.	(27)	Peter Pan Animation, 1953.	16,875,000	64.	(56)	Escape to Witch Mountain John Hough, 1975.	9,500,000
32.	(32)	Airport '77 Jerry Jameson, 1977.	16,200,000	65.	(56)	Logan's Run Michael Anderson, 1976.	
33.	(-)	Tammy Ken Russell, 1975.	16,000,000	66.	(58)	Myron's Anthony's Life of Brian Tarry Jones, 1979.	

Right: Irwin Allen's *The Swarm* reached number 80 in the chart in spite of the panning it took from many critics. Above, *Superman* made a good showing, a new entry at number 4.



SY *Variety* FILM CHART



point. (Spielberg is crazy about it). And if you dare ask why *Moby Dick* is included, see it again — and remember Rey Bradbury scripted it, so there!

Chief among the queries you raised last time around was why *The High and the Mighty* was included, and indeed, *what* is *The High and the Mighty*? From my recollection, this John Wayne movie, circa 1954, was the first Hollywood airplane disaster flick, and as such deserves its place in any list that features the *Airport* series. Arthur Heiley's book was far better and less of a disaster concept than any of the films have been; Universal has simply been re-making Duke's old movie, year in and year out. That's why, in this extended chart, there's also room for that MGM Marvel, San Francisco — recently re-run to

great applause at the lengthy MGM tribute season at the National Film Theatre. All other disaster films, from *Towering Inferno* to *Earthquake*, have ripped off W.S. Van Dyke's amazing spectacle ever since 1936.

That's more than enough prattle... Here are the facts (and thank you again, *Variety* and all your computers). Read them through, work them out, and chew them over as you will. The chart can start fascinating discussions, end more often than not generate fierce arguments. No family of fantasy film buffs should be without it. As before, we invite your comments, and if any, your complaints.

COMPILED BY
TONY CRAWLEY

80.	(71)	<i>The Swarm</i> Irwin Allen, 1978.	7,600,000
81.	(72)	<i>Family Plot</i> Alfred Hitchcock, 1976.	7,541,000
82.	(74)	<i>Return from Witch Mountain</i> John Hough, 1976.	7,375,000
83.	(73)	<i>Grizzly</i> William C. Girdler, 1976.	7,272,000
84.	(75)	<i>Beyond the Door</i> Oliver Hallman, 1975.	7,088,000
85.	(78)	<i>The Reincarnation of Peter Proud</i> J. Lee Thompson, 1975.	7,000,000
86.	(79)	<i>Westworld</i> Michael Crichton, 1973.	6,900,000
87.	(80)	<i>It's Alive</i> Larry Cohen, 1977.	6,544,000
88.	(-)	<i>Airport '80</i> The Concorde David Lowell Rich, 1979.	6,500,000
89.	(80)	<i>Frenzy</i> Alfred Hitchcock, 1972.	6,500,000
90.	(80)	<i>The Island of Dr. Moreau</i> Don Taylor, 1977.	
91.	(80)	<i>Tom Curtain</i> Alfred Hitchcock, 1966.	
92.	(-)	<i>Sword in the Stone</i> Wolfgang Reitherman, 1963.	
93.	(84)	<i>Alice in Wonderland</i> Animation, 1951.	6,375,000
94.	(85)	<i>Blow Up</i> Michaelangelo Antonioni, 1967.	6,350,000
95.	(95)	<i>Dr. No</i> Terence Young, 1962.	
96.	(-)	<i>Saturn 3</i> Galactica Richard Collie, 1979.	6,264,000
97.	(87)	<i>The High and the Mighty</i> William Wellman, 1954.	6,100,000
98.	(88)	<i>Feed of the Gods</i> Bert I. Gordon, 1976.	6,000,000
99.	(-)	1941 Steven Spielberg, 1979.	

(-)	<i>Phantom Don</i> Coscarelli, 1979.	
101.	<i>The Seven-Per-Cent Solution</i> Herbert Ross, 1978.	5,889,000
102.	<i>Race with the Devil</i> Jack Starrett, 1975.	5,795,000
103.	<i>Rear Window</i> Alfred Hitchcock, 1954.	5,700,000
104.	<i>Escape from the Planet of the Apes</i> Don Taylor, 1971.	5,560,000
105.	<i>Barbarella</i> Roger Vadim, 1968.	5,500,000
	<i>Damnation Alley</i> Jack Smight, 1977.	
106.	<i>Fantastic Voyage</i> Richard Fleischer, 1966.	
107.	<i>Flash Gordon</i> Howard Zieff/Michael Benveniste, 1974.	5,300,000
108.	<i>Oath of the Hoosier</i> Paul Bartel, 1970.	5,250,000
109.	<i>The Rocky Horror Picture Show</i> Jim Sharman, 1975.	5,188,000
110.	<i>Monty Python and the Holy Grail</i> Terry Gilliam, 1975.	5,170,000
111.	<i>The Birds</i> Alfred Hitchcock, 1983.	5,000,000
112.	<i>Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb</i> Stanley Kubrick, 1964.	
	<i>The Golden Voyage of Sinbad</i> Gordon Hessler, 1974.	
	<i>King Kong</i> Marion C. Cooper, 1933.	
	<i>Time After Time</i> Nicholas Meyer, 1979.	
117.	<i>Spellbound</i> Alfred Hitchcock, 1945.	4,890,000
118.	<i>The Knights of the Round Table</i> Richard Thorpe, 1953.	4,890,000
119.	<i>The Bermuda Triangle</i> Richard Friedman, 1978.	4,802,000
120.	<i>The Legend of Boggy Creek</i> Charles B. Pierce, 1972.	4,800,000
	<i>Moby Dick</i> John Huston, 1958.	
	<i>Notorious</i> Alfred Hitchcock, 1948.	
123.	<i>Journey to the Centre of the Earth</i> Henry Levin, 1959.	4,777,000
124.	<i>On the Beach</i> Stanley Kramer, 1959.	4,775,000
125.	<i>The Legacy</i> Richard Marquand, 1979.	4,727,000
126.	<i>Frankenstein</i> Paul Morrissey, 1974.	4,700,000
	<i>Fritz the Cat</i> Ralph Bakshi, 1972.	
128.	<i>The House of Wax</i> André de Toth, 1953.	4,650,000
129.	<i>The Sentinel</i> Michael Winner, 1977.	4,628,000
130.	<i>Conquest of the Planet of the Apes</i> J. Lee Thompson, 1972.	4,500,000
	<i>To Catch a Thief</i> Alfred Hitchcock	
132.	<i>The Spaceman and King Arthur</i> Russ Meyberry, 1979.	4,475,000
133.	<i>Marooned</i> John Sturges, 1969.	4,350,000
134.	<i>Wizards</i> Ralph Bakshi, 1977.	4,274,000
135.	<i>Meteor</i> Ronald Neame, 1979.	4,200,000
136.	<i>The Man Who Knew Too Much</i> Alfred Hitchcock, 1955.	4,100,000
137.	<i>Whatever Happened to Baby Jane?</i> Robert Aldrich, 1962	4,050,000
138.	<i>Battle for the Planet of the Apes</i> J. Lee Thompson, 1973.	4,027,000
139.	<i>Futureworld</i> Richard T. Heffron, 1976.	4,000,000
	<i>Misadventures of Merlin Jones</i> Robert Stevenson, 1964.	
	<i>The Nutty Professor</i> Jerry Lewis, 1964.	
	<i>Obsession</i> Brian De Palma, 1976.	
	<i>The Omega Man</i> Boris Sagal, 1971.	
	<i>San Francisco</i> W.S. Van Dyke, 1936.	
	<i>The Stepford Wives</i> Bryan Forbes, 1975.	

MISSION GALACTICA THE CYLON ATTACK

OVER A YEAR AGO, LORNE GREENE AND HIS RAG-TAG BAND OF FOLLOWERS FLEW ACROSS CINEMA SCREENS AROUND THE COUNTRY CHASING THE DREADED CYLON WARRIORS (OR MORE PROPERLY, *BEING CHASED*) AND TAKING THE AMERICAN WAY OF LIFE TO THE FARTHEST REACHES OF THE GALAXY. IN LATE MAY, 1980 THEY WANT TO START THE WHOLE THING OVER AGAIN. CAN THE SCIENCE FICTION FANS OF BRITAIN STAND IT? MCA-UNIVERSAL HOPES THEY CAN.



THIS PAGE: A SELECTION OF SCENES FROM THE NEW BATTLE-STAR GALACTICA MOVIE, MISSION GALACTICA: THE CYLON ATTACK, WHICH STARS LORNE GREENE AND LLOYD BRIDGES.



THE QUESTION IN MOST STAR-BURST READERS' MINDS MUST BE — WILL THIS BATTLESTAR PICTURE BE AS BAD AS THE LAST?



LEFT: A GROUP OF CYLON WARRIORS, THEIR ARMOUR GLITTERING COLDLY, ADVANCE TO THE ATTACK.

BELOW: THE BATTLESTAR GALACTICA IS, IN REALITY, A HIGHLY DETAILED MODEL ALMOST SIX FOOT LONG.



After the financial success of the first of the *Battlestar* movies, *Battlestar Galactica* (see review in *Starburst* 7), over a year ago, Universal are planning to release another tv episode compilation in this country under the name of *Mission Galactica: The Cylon Attack*. The movie will begin to appear in the cinemas towards the end of May, though a London venue for the film's premiere has yet to be decided upon.

The question in most *Starburst* readers' minds must be: Will this *Battlestar* picture be as bad as the last?

The ingredients appear to be pretty much the same except that we lose the lovely Jane Seymour (who played Serina in the first movie) and

gain Lloyd Bridges, stalwart veteran actor of *Seahunt* and *Joe Forrester* fame.

LLOYD BRIDGES APPEARS TO BE AT HOME AS COMMANDER CAIN, SKIPPER OF THE STARSHIP PEGASUS, BELIEVED LOST IN SPACE, BUT NOW BACK IN ACTION WITH THE GALACTICA AGAINST THE CYLONS.

Personally, I'd prefer Jane Seymour any day of the week. However, by way of

consolation we get Anne Lockhart as Lloyd Bridges' beautiful, but rebellious daughter, Sheba.

Bridges himself appears to be at home in the role of Commander Cain, skipper of the starship *Pegasus*, once believed lost in space but now back in action with the *Galactica* against the Cylons.

The villain of the piece is Count Baltar, played by John Colicos, who seems to spend most of his time arguing with his red-sequined Cylon aide, Lucifer.

Though I have grave reservations about the prospects of *Mission Galactica: The Cylon Attack*, it seems unlikely that it could be any worse than the sheer awfulness that was *Battlestar Galactica*!

MISSION GALACTICA: THE CYLON ATTACK (1980)

Lorne Greene (as Commander Adama), Richard Hatch (Captain Apollo), Dirk Benedict (Lt Starbuck), Herbert Jefferson (Sgt Boomer), John Colicos (Count Baltar), Maren Jensen (Athena), Laurette Sprang (Cassiopea), Tony Schwartz (Lt Jolly), Anne Lockhart (Sheba), Terry Carter (Colonel Tigh), Lloyd Bridges (Commander Cain).

Directed by Vince Edwards and Christian Nyby. Screenplay by Glen A. Larson, Jim Carlson and Terrence McDonnell. Directors of Photography Frank Thackery and H. John Penner. Story Editors Jim Carlson and Terrence McDonnell. Music performed by the Los Angeles Philharmonic Orchestra. Produced by David J. O'Connell. Supervising Producer Donald Bellisario. Executive producer Glen A. Larson. Time: 108 mins. Cert: U

'FOES'

FOES IS A NEW FILM FROM BRENT WALKER CONCERNING A UFO INCIDENT WHICH, UNLIKE *CLOSE ENCOUNTERS*, ENDS IN DEATH, DESTRUCTION AND TERROR.





Left: The aliens spill out of the saucer as it hovers in the night sky, hundreds of feet above the sea.

Below: Larry looks up at the UFO as it glides above the island.



Twenty miles from the mainland lies a peaceful and remote island, inhabited by a lighthouse keeper, Larry and his wife, Diane. Life for them is idyllic until one day something happens to shatter their tranquility, something extraordinary, something terrifying.

Many miles away, a naval jet on a routine patrol sights a strange object in the sky. The pilot reports the UFO and then approaches for a closer look. As the jet draws near to the saucer-like object it is enveloped in a mysterious force, causing it to explode in a searing fireball of light.

Back at the island, Larry and Diane hear the explosion and, looking skyward, spot the flying saucer. The UFO flies towards them and hovers motionless above them for what seems an eternity. Then the object moves away as though to conduct a tour of inspection of the island. Larry and Diane follow the saucer to the far side of the island. As the silvery disc comes to rest above a cliff-face the air begins to resonate with a droning sound. Terrified, Larry and Diane are lifted off the ground and hang in the air as though under examination. Then, like a child who is bored with inspecting a caterpillar, the UFO allows them to tumble to the earth. And as the couple falls, the aliens cause their clothes to ignite, burning Larry beyond recognition. Diane, miraculously, survives.

As this is happening two skin divers, Vic and Paul, who are exploring some underwater caves nearby hear the noise of the saucer and decide to investigate. They find Diane and help her back to the lighthouse. After

seeing that she will be all right they set out to find out what happened to the UFO. By this time it is dark. Then in the darkness they spot the glow of mysterious lights. Walking through the darkness they stumble over the charred remains of Larry.

Suddenly, the aliens appear before them. They are thirty foot shapeless masses of light. Paul and Vic panic and bolt back for the lighthouse to pick up Diane and escape. As they hurry through the darkness they hear the drone of the UFO behind them. They reach their boat and begin to row

THE CLIMAX OF THE FILM IS A CRESCENDO OF FEAR.

for the mainland, their path dogged by the flying saucer. After a few moments the saucer unleashes a force ray which upturns the boat and dumps the three fugitives into the cold water. Vic is separated from the others and is washed up on the beach of the island. He watches fascinated as the saucer hovers above the sea, then releases several of the amorphous aliens. Vic lapses into merciful unconsciousness.

The climax of the film is a terrifying crescendo of fear in which Vic comes face to face with the pilots of the saucer — aliens from across the endless void of space.

A final release date for *Foes* has yet to be decided upon, though May 1980 seems the most likely time. Further news will be reported, as it breaks, in our Things to Come column.

"FOES" 1979

MacDonald Carey (As McCarey), Jerry Hardin (General Mason), Jane Wiley (Diane), Alan Blanchard (Paul), Gregory Clements (Vic), John Coats (Larry).

Written and directed by John Coats, Photographed by Michael Sabo, Music composed and conducted by Jeff Brunner, Special music and sound effects by Cloudstreet John Brasher, Edited by Douglas McLean, Special effects by John Coats, Associate producers Y. Armando Nieto and Douglas M. Kelly, Produced by D.E. Alexander and Richard Coats, Executive producer Peter J. Oppenheimer. Time: 90 mins Cert: A

The Black Hole INTERVIEWS

THE SCENE: LONDON'S INTERCONTINENTAL HOTEL, RECENT VENUE OF THE GREAT 007 MEDIA JAMBOREE FOR *MOONRAKER*. THE TIME: ONE HOUR AFTER THE

FIRST EUROPEAN SCREENING OF DISNEY'S SUPER-SECRET SPACE FANTASY, *THE BLACK HOLE*. REVIEWS AREN'T WRITTEN YET AS CRITICS ASSEMBLE WITH A FEW OTHER ASSORTED MEDIA FOLK, NOTEBOOKS AND TAPE-MACHINES IN HAND, QUAFFING DISNEY HOSPITALITY (EVER TRIED A MIN-AN-TONIC?),

PARTAKING OF A FINE BUFFET LUNCH (NOW YOU KNOW HOW BUDGETS GET INFLATED), AND QUEUING FOR RAPS WITH SOME OF THE FILM'S TEAM.

STARBURST'S TONY CRAWLEY BYPASSED YVETTE MIMIEUX — "PITY, I WANTED HER TO COMPARE

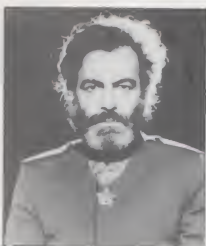
MAXIMILIAN THE ROBOT WITH HECTOR, THE ROBOT IN HER HUSBAND'S *SATURN 3*" — AND THE BALDING ROBERT FORSTER AND A NEWLY

MOUSTACHIOED JOSEPH BOTTOMS, IN ORDER TO CONCENTRATE ON THREE HOLERS IN PARTICULAR: DIRECTOR GARY NELSON, HANDSOME EMMY-AWARD

WINNER FOR *WASHINGTON* — *BEHIND CLOSED DOORS*, DIRECTOR FOR FIVE YEARS OF BUCK HENRY'S *GET SMART*, AND SEVERAL DISNEY TV SPECIALS. *THE BLACK HOLE* IS HIS THIRD MOVIE AFTER GLENN FORD'S *SANTEE* AND DISNEY'S *FREAKY FRIDAY*, AND HE'S DUE BACK IN LONDON ABOUT NOW FOR HIS FOURTH, *THE ATTACK*, A TERRORIST THRILLER, WITH SYLVESTER STALLONE.

PRODUCTION DESIGNER PETER ELLENSHAW, OUT OF RETIREMENT FOR THIS MOVIE AFTER A 45-YEAR MOVIE CAREER SPANNING KORDA'S *THINGS TO COME* (1936) KUBRICK'S *SPARTACUS* (1960) AND 34 DISNEY FILMS, FROM *20,000 LEAGUES UNDER THE SEA* TO SPIELBERG'S FAVOURITE, *DARBY O'GILL AND THE LITTLE PEOPLE* (1959), PLUS *MARY POPPINS* (1964) AND *ISLAND AT THE TOP OF THE WORLD* (1974). SWISS STAR, MAXIMILIAN SCHELL — THE MAN, NOT THE ROBOT — ALIAS DR HANS REINHARDT, COMMANDER OF THE USS CYGNUS, OR INDEED, ALIAS CAPT NEMO IN SPACE?





The End

So where are the Palamino survivors now? Where do you feel you left them?

Ellenshaw: Where do you think they are?

I don't know your galaxy that well. Back to earth, I'd say, or some mirror-Earth t'other side of the hole.

Ellenshaw: Yes, that's the impression we wanted to give...

Nelson: We thought that wherever we took them it should be someplace that appeared to be a safe haven — whether that is Earth or a mirrored galaxy or whether it is a brand new galaxy with a planet that appeared to have life forms. So we didn't want to be that specific, to say precisely where they were...

But you plainly had trouble with the climax?

Ellenshaw: It wasn't anything like the trouble they had with Applesauce Now! But, yes, we did have a problem. I think the ending could never be solved.

So why make the movie?

Ellenshaw: I mean the end depends on what you want when you go into a black hole.

Doesn't matter what we want, but what you, the imaginative film-makers, wanted to show us. I mean the film really ends where it should begin.

Schell: Yes, it should have gone on, probably. But you see as an actor, I have no power. I'm a helpless victim in the hands of the director.

Ellenshaw: But what do you want — destruction? That's dull!

Nelson: We wanted to convey the feeling that all was not lost. That they

did not perish by going through the black hole.

Ellenshaw: So we finally came up with this thing that doesn't occur to most people. What we're trying to say as we go into Yvette Mimieux's eye — if you remember we go right into her eyeball — is that we start to see Yvette go into a trance-like state, where she sees Maximilian Schell being transformed into Maximilian the robot and going right down into the depths of hell. *Or back to Fantasia's Bald Mountain...*

Ellenshaw: As he goes down there, we show that she's not destined for that, or that in her mind's eye she's not, and she's taken back up into the light, and so we come back up into the room... Otherwise we would have had to keep on showing destruction upon destruction upon boredom. We felt this made a more controversial and interesting ending. If it didn't come off, then we failed.

The Sequel

Schell: Maybe they used this ending because they want to make a sequel — Beyond the Black Hole.

My view exactly! Is that the plan?

Ellenshaw: No. That really wasn't the view in the studio.

Nelson: We never intended it to look that way. We never even thought about a sequel, to be frank.

Ellenshaw: It was such a terribly difficult picture to make — it really was! — that no one would even want to think of making another. Maybe in two years, when they've got their strength back.

And their money?

Ellenshaw: Yes, when they think: Hey, we made a pot of gold out of that let's make a sequel. But at the moment, we're thankful that we found an ending and were out of it. And I'm retired again now, anyway.

The Endings

How many endings did you shoot?

Nelson: We basically had two different endings. Two almost similar concepts, but a different approach to each. They all dealt with going through the black hole and what was on the other side.

Ellenshaw: At one time we weren't going into the black hole at all! *I can believe that, it almost seems a last minute decision in the film...*

Ellenshaw: Well, I could never as a production designer come up with anything that could be interesting beyond going down in a spinning vortex and the destruction of everything you saw there. Then we had many suggestions. Gary was particularly interested in one idea he had...

Nelson: That was quite a bit more spiritual — it involved the Sistine Chapel and a lot of different elements of... not specifically religion but it did have more of a religious significance.

A born again Palamino...?

Ellenshaw: I went to Rome with a cameraman and photographed the Sistine Chapel. We were going to show Yvette there in a kind of trance, imagining she was back in the Sistine, looking up at Michelangelo's "Creation of Man." That's the way we photographed it and we were able to put Yvette there — she didn't go with us, but she would have appeared to be there. You'd see the fingers of God

"I WAS VERY, VERY SURPRISED TO GET AN OFFER FROM DISNEY OF ALL COMPANIES. IT IS VERY UNUSUAL THAT THEY TAKE SOMEONE LIKE ME FOR A PICTURE"
— MAXIMILIAN SCHELL, STAR.

about to touch the fingers of Man, to transform him into a living being and we were going to go right through the fingers.

Your black hole certainly moves around, from Yvette's eye to God's fingers . . .

Nelson: After we shot that and put it together. I didn't feel it was quite right for the film . . . that we had departed too far, gone too far out. We're not saying we are 2001, but I just felt we had stepped out too far and might lose everybody. They might not support us.

Ellenshaw: The problem there, as we did it, was, well . . . what is it? We're back on Earth are we? That ending created more confusion than going down into hell. When we came back out of hell, we were going to do that sequence in the Sistine Chapel, but we decided that it was best not to.

Any other alternatives?

Ellenshaw: I'm trying to think . . .

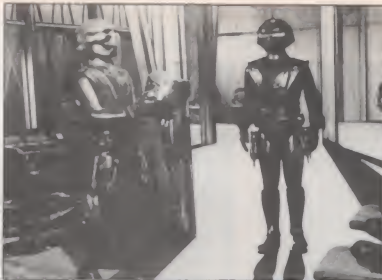
Nelson: Oh, there were lots of ideas kicked around. We never shot them. They were story-boarded, they were rendered. We did shoot some of the boards.

That's very Disneyesque?

Nelson: Right! Disney is used to shooting storyboards. We shot them, cut them together to see how they flowed — it's a lot easier doing that than standing in a room and trying to explain it. We'd put music to them to help. We just felt that all the visuals and audience-aids should be present in terms of selecting the finish to the picture.

So how did you select the end?

Nelson: We were quite fair about the whole thing — it was a great sequence. And this was the most democratic move we made in the film, when more than two people got involved. Most generally, Peter and I were deeply involved in making the film, along with the producer, Ron Miller. We were the only ones. At that point — the end — we started to get more people involved. That is more people in the studio. We did not, obviously, go outside.



LEFT: TWO OF REINHARDT'S ROBOTS FIND THE HEAD OF ONE OF THEIR FALLEN COMPANIONS.





ABOVE LEFT: ROBERT FORSTER IN FIGHTING FORM. ABOVE RIGHT: PETER ELLEN-SHAW'S PRODUCTION PAINTING OF THE USS CYGNUS AS IT HOVERS IN SPACE NEAR THE BLACK HOLE.

LEFT: THE MAGNIFICENT MODEL OF THE USS CYGNUS WAS DESIGNED BY PETER ELLEN-SHAW. THE SHIP LOOKS SOME-THING LIKE A HUGE, SPACE-GOING CRYSTAL PALACE.

The Beginning

How did you get involved with the film?

Ellenshaw: Island at the Top of the World was my last film for Disney. Then I retired to Ireland. The film was for producer Winston Hibler, and it didn't turn out too well. And he told me, "I know it hasn't gone as well as we'd hoped, but I'm going to do a space picture. Please come back and work on it." I said, okay. "Hib" was a dear friend of mine and eventually . . . he died. The next thing I heard they were going to make the picture anyway. I had kind of given my word and when Ron Miller asked me to come back and work on it, it seemed an exciting venture to do. I went back, really, for the challenge of it. I didn't know I'd be on it for three years and a bit. At first, John Hough was going to direct, but he got called away on another project while we were trying to get the story right and so Gary, here, took over.

But when you read the script, Gary, I gather you didn't want to know. Was that the very first script?

Nelson: No, it was like the very third script . . .

Should have been improving by then?
Nelson: It should have. But I didn't think it had gotten any better. I read the earlier drafts, as well. It was literally like thirty or forty pages I read. That was after a year's work on it. That's all they had struggled with. I wasn't pleased with it at all.

What put you off?

Nelson: It was a different kind of story.

Disneyfied?

Nelson: Yes, it was. It had a lot of animals in it . . . it was that kind of picture.

More Swiss Family Robinson than 20,000 Leagues . . .

Nelson: It was only after I had seen Peter's work . . . his renderings convinced me to come in.

Ellenshaw: Yes, I had all my sketches

RIGHT: THREE
OF THE CREW OF
THE PALAMINO
ASSEMBLE AT
THE CONTROLS
OF THE SHIP. FAR
RIGHT: ONE OF
THE SINISTER
ROBOTS OF THE
USS CYGNUS.



BELOW: THE
CREW OF THE
USS CYGNUS
CONSISTS OF
THESE STRANGE
HUMANOID
ANDROIDS,
THEIR FACES
BLANK METAL
AND THEIR
FIGURES DRAPED
IN BLACK
CLOAKS.





"THERE WERE LOTS OF IDEAS FOR THE ENDING KICKED AROUND. WE NEVER SHOT THEM. THEY WERE STORYBOARDED, THEY WERE RENDERED. WE DID SHOOT SOME OF THE BOARDS" — GARY NELSON, DIRECTOR.

practically finished by the time Gary arrived. But we still didn't have the story correct. Took us a long time to get a story that could work on this particular ship I had designed — the Cygnus. I don't know if that was my fault or theirs. But anyway, we finally got started.

Schell: I was very, very surprised to get an offer from Disney of all companies. It's very unusual that they take somebody like me for a picture. The script arrived with the offer, then I said I'd like to meet the director who is standing here... or he was... where's he gone? You see, that's the black hole. It swallows you up! He'll be back. Meanwhile, how do you feel about your *sf* debut?

Schell: Yes, it is my first science fiction film. And my last... I No actor alive can compete with all those special effects!

But you wanted to travel to a black hole, is that it?

Schell: I can't stand travelling anywhere any more. But as far as I'm concerned, as the nearest black hole is nearly 6,000 light-years away, there

will be very little chance for me to visit one other than in this film. I don't plan to live that long. And I'd need 6,000 light-years to go there and 6,000 light-years to come back. And I'm very interested in the football players and skiers of today, and when I come back, I won't see any of them. All my friends will be dead.

How close is your character to Capt Nemo?

Schell: I don't know. You've seen the film, you should know...

I do and it's very close. That's why I'm asking your opinion.

Schell: Ah, Well, I never thought of it, really. The name never came up at any time during the shooting.

A likely story... oh, where's he gone now...?

The Production

As a director, you've never been so heavily involved with special-effects before. How did you get on with the very clever Ellenshaws and his ilk? They seem to talk like computers...

Nelson: No, it's very easy to relate to them. It's visual. Peter can put on a piece of canvas or paper what we're looking for. That doesn't mean that's what we're going to get — for there lies most of the problems. Each effects shot is made up of so many different elements that by the time they're all put together as one, it can be different from what you discussed. Then you have to dip back into all those elements, take them apart and do over those pieces that are good enough.

How long were you on the film?

Nelson: Two years. I was shooting about five and a half months with the actors. The rest was in the hands of the effects units. But I was there all the time. Everything was very carefully discussed beforehand, rendered, talked about — talked to death! — tested. All of our effects were basically pre-tested. We were shooting simultaneously with live action and effects units. And since we were all on the same lot, the Disney studio lot, I was able to go from stage to stage and supervise miniatures and effects shooting. That's why I was on it for two years!

Who chose the robot voices?

Nelson: I did and the producer. On the actual set, we picked the two worst people we could find to read the robot dialogue — so that there was no way in the world anybody in the cast would

fall in love with those voices... or keep them in the film!

Why Roddy McDowell and Slim Pickens?

Nelson: We did a lot of testing for those voices. I think we tested hundreds of actors to get what we felt was the right sound. Roddy, for example, just came out on top. He has the right feel for the VINcent character.

Influences

The Black Hole notion was kicking around Disney before the advent of George Lucas. How much did Star Wars influence the revised scenario?

Ellenshaw: None at all. By the time Star Wars came out, I had designed all the sets on the picture. But it still took us months to get the story right and assemble the stars. But we weren't changed by Star Wars at all.

Nelson: That's right. We were influenced only by the fact that they came out and were terribly successful and that generated the idea to get it off the shelf and make the film. And I wasn't connected with the film at that time.

Maybe it's working the other way around. Your version of R2-D2 flies and George's R2 flies in The Empire Strikes Back, we gather.

Nelson: Is that right?

SF Favourites

*Okay, final query. What's your favourite *sf* movie?*

Nelson: Star Wars. I've seen it five times. And paid for it each time. And I'm looking forward to seeing Star Trek.

Ellenshaw: My favourite has to be Kubrick's 2001. But my favourite that every one understood from start to finish is Star Wars. If there is a new Disney in Hollywood, then that man is George Lucas.

Schell: There is only one — which also happens to be one of the great pictures of all time. 2001.

Note: A more in-depth interview feature about the life and films of Peter Ellenshaw — from Things to Come to The Black Hole — is due in a future issue of Starburst.

A SPECIAL PREVIEW OF A NEW SF FILM FROM CANADA BY TONY CRAWLEY

THE TOMORROW MAN

THE TOMORROW MAN IS THE
PILOT FOR A NEW SERIES,
THROUGH THE EYES OF
TOMORROW, FROM THE
CREATIVE TEAM BEHIND METAL
MESSIAH, PREVIEWED
IN STARBURST 5.



S ometime, somewhere in the future. You wake up in a cell. Bruised. Battered. You are guilty of a crime you have not committed — offences against the New Regime. You are in a maximum security prison. A mechanical fortress. A computerised hell.

You were once called Tom Weston. You had a lovely wife, Margaret, and lived a very comfortable life. You were a prominent statistical analyst. You worked with numbers.

Now you are a number.

You are 9-8-4.

You are, in fact, *The Tomorrow Man*. You are the latest child of Toronto's finest team of Stephen Zoller and Tibor Takacs, the makers of the banned *Metal Messiah* (Starburst 5).

Better still, you are the pilot movie of "Canada's first large international television success". Hopefully the BBC are buying both the film and the series.

Between them, Stephen and Tibor write, direct, produce, edit. Create. They do everything but make sure their stills are always reproducible. No matter, they're coming on strong. Having got this future-shock tale in the can, their Mega-Media Communications combine is into their dream series, *Through The Eyes of Tomorrow*, in combination with Norfolk Communications, the company behind Canada's recent, highly-successful series about organised crime, *Connections*.

"We've been trying to get this series into production for years," says Stephen Zoller. "One of the stumbling blocks we've had to overcome has been people's perception of science fiction itself. A lot of them expect laser beams and naked girls and that, to me, is not science fiction but sheer nonsense."

Which explains a lot about *The Shape of Things to Come* which was, of course, produced in Canada.

"With *Through The Eyes of Tomorrow*," adds director Tibor Takacs, the show's co-creator with Zoller, "we're trying to recapture the magic and intelligence of the Rod Serling teleplays of the 1950s, but updated into a more cinematic style and respecting the attitudes of today's audience. I think people are tired of the transplanted Western kind of 'sci-fi' programmes. They're ready for high-quality speculative fiction."

And that's what we'll be getting, according to producer William Macadam, president of the Norfolk company. "Zoller and Takacs have accomplished a very unusual feat," he maintains. "They've drawn from current and explosive issues that face our society and used them as a basis for each story. The result is first class entertainment, far more

meaningful and vital than anything on television recently."

To keep the lofty promises inherent in all these high-sounding statements, the two companies are spending their money wisely on securing a creative and production team with a keen sense of both sf and quality production values.

"There isn't a single one of them," points out executive producer Don Jean-Louis, "who isn't bringing a unique and

"It's our intention to do for television what Ellison, Heinlein, Asimov and Clarke did for what was once called pulp fiction. They've created a new genre . . . speculative fiction. We intend to carry this over to television." —Stephen Zoller, scriptwriter.

fresh approach to this series, whether it be the writers, art directors, special effects people or the photographers. They're all exceptional."

The series format has yet to prove itself in the local ratings and foreign sales. So far, then, Zoller and Takacs have the go-ahead for seven films only over and above the pilot show, as part of an anthology series.

"It's our intention," adds Stephen Zoller, "to do for television what Ellison, Heinlein, Asimov and Clarke did for what was once called pulp fiction. They've created a new genre . . . speculative fiction. We intend to carry this over to television. We are determined, in the words of Ray Bradbury, to make 'speculative fiction the dramatic form of our time.' I think we've a good chance to show people what real speculative fiction is all about."

They've certainly started off in great style . . . with the arresting saga of their version of *The Prisoner*: 9-8-4. Kafka in excelsis. "It's of unsurpassed quality," says Zoller of the film.

Stephen Markle is the political inmate, with Don Francks (seen to great effect in a couple of Canadian films at Cannes this year) as The Warden. Michelle Chicoine is Weston's wife, while Gail Dahms plays Maya, his mistress from the past.

As with *The Metal Messiah*, Tibor Takacs directed the film from a script by his partner, Stephen Zoller. The setting, as I say, is a massive, mechanised, maximum security fortress, where men's dreams are shattered and technological nightmares are born.

But it's Zoller's trip, and I'll let him take you on it . . .

"At times, the enigmatic Warden offers you freedom as if it came with a stroke of the pen. At times, he's brutal and calculating . . . convinced of your guilt. He'll do anything to make you confess."

"You keep telling him that your name is Tom Weston and there must have been a mistake because you have done nothing . . . he keeps telling you that you are a number and that he has all the time in the world. You slowly realise that The Warden wants something more than a mere confession. He wants you to condemn your previous way of life. And that is something you could never do."

"So, the game begins . . .

"The years of endless despair and accusations pass. You struggle to keep your sanity by clinging to the past. The Warden, he offers you tomorrow . . . All you have to do is admit your guilt. All you have to do is believe in the new world."

"You are tired of playing the game. But you're not willing to give in. So you attempt the impossible. Escape! And it seems almost too easy as you make your way to the window that leads to the outside world. For ten years, they have kept the outside from you."

"From behind you comes the grinding sound of The Keepers — the robot watchdogs of a computerised hell. They relentlessly hound you down the countless corridors . . . their mechanical claws ready to deal The Warden's final hand."

"But you've made it to the top of the window and you look out. You think you've won. But suddenly, you begin to laugh. You laugh insanely because you realise there are no winners, no losers in this ultimate game . . . the final cosmic joke!"

Say no more, Stephen!

If we want to share the joke (there's a clue in *Starburst 5*), we should all write to the BBC and make sure they pick up the movie. And the series. *Battlestar Galactica* it ain't, nor even *Blake's 7* for that matter. And that, surely, is all the more reason why we should have a chance to see it. And today, not tomorrow.

The Tomorrow Man (1979)

Don Francks (*as The Warden*), Stephen Markle (*Tom Weston*), Gail Dahms (*Maya*), Michelle Chicoine (*Margaret Weston*).

Directed by Tibor Takacs, Screenplay by Stephen Zoller and Peter Chapman, Music by Neville Millar, Executive Producer Don Jean Louis, Produced by William I. Macadam.

A Mega-Media Communications-Norfolk Communications (Toronto) production.

"There is nothing wrong with your television set. Do not attempt to adjust the picture. WE are controlling transmission. If we wish to make it louder, we will bring up the volume. If we wish to make it softer, we will tune it to a whisper. WE will control the horizontal. WE will control the vertical. We can roll the image, make it flutter. We can change the focus to a soft blur or sharpen it to crystal clarity. For the next hour, sit quietly and we will control what you see and hear. We repeat, there is nothing wrong with your television set. YOU are about to participate in a great adventure. YOU are about to experience the awe and mystery which reaches from the inner mind to . . .

THE OUTER LIMITS



PART 2 OF THE HISTORY OF THE CLASSIC SF TELEVISION SERIES BY TISE VAHIMAGI.

The Outer Limits arrives somewhere in the middle ground between the limitless imagination of Serling's *The Twilight Zone* and the creative concepts explored in Roddenberry's *Star Trek*. To be sure, *The Outer Limits* has all these qualities, and more, yet remains very much its own product, with its own language, landscapes and unique energy for stirring the imagination.

A convenient way to explore some of the creative avenues that run through *The Outer Limits* is to take a look at the work of the show's three most talented artists: Joseph Stefano (producer, writer), Gerd Oswald (director), Conrad Hall (cinematographer).

The first Gerd Oswald-director/Joseph Stefano-writer credit appeared on the episode *It Crawled Out of the Woodwork*. When Oswald first came on the *Outer Limits* scene Stefano was immediately impressed by the director's skill in creating atmosphere and drawing on the moody elements so apparent in the producer's scripts that he tried to assign the director to most of his own episodes ("It was the only cheuvinistic thing I did in the entire series").

It Crawled Out of the Woodwork, an intentionally amusing title reminiscent of the 1950s sf exploiters, is in effect a parable on the human element behind the control of nuclear energy (a theme recently popularised by the movie, *The China Syndrome*). Again, a shadowy "monster" is introduced, but this time it is an ominous black cloud of energy which takes over an atomic research installation. The episode maintains strong thematic parallels with such diverse fantasy feature films as *X The Unknown*, *Night of the Demon*, and even a dash of *The Haunted Palace*.

nuclear safety then *The Invisibles* was a chillingly effective allegory of Cold War agents and tactics. It was another Stefano-Oswald collaboration (including again the magnificent visuals of Conrad Hall) which tells of an invasion by parasitic aliens who attach themselves to the spines of humans in order to take over and control the world. Although the

If *It Crawled Out of the Woodwork* nudged the reality of theme of *The Invisibles* is not

In the last issue of Starburst we covered the conception and birth of the Stefano brainchild through its early days and working titles like Please Stand By and Beyond Control, its debut with the episode Counter-weight on December 26th, 1964 and the better episodes of the first series such as the classic Zanti Misfits.



Opposite: Janet DeGore and Simon Oakland in the episode, *Second Chance*. Above: The robot, based on the Otto Binder "Adam Link" character for *I, Robot*. Below: Lloyd Nolan and Michael Ansara in the Harlan Ellison penned *Solider*.



unlike that of *Invasion of the Body Snatchers* (loss of identity, alien invasion) the episode comes closest in theme to a little-known 1958 sf thriller movie called *The Brain Eaters*, which in turn was influenced by Robert Heinlein's *The Puppet Masters*.

The sheer magic of Stefano's work, in expert collaboration with Oswald and Hall, is that he is able to perfectly blend sf elements with gothic settings. If Stefano had penned *The Legend of Hell House* he might have—just to ring the changes on the old dark house theme—made Belasco an alien invader, ready to control all those who may be foolish enough to enter his house. Or on an even more bizarre note, he might well have turned *Hill House* itself (in *The Haunting*) into an alien bangle!

An excellent example of this 'old dark house' routine can be seen with *Don't Open Till Doomsday* which takes place in a creaky old mansion, its interiors unchanged since the 1920s. Into this house comes a mysterious alien being which is contained within a cube. The cube has a small eyepiece which it uses to suck in anyone who looks through it. The purpose of the alien, here, is to destroy the universe—beginning with Earth. However, it is lost in time and space and, of all things, needs a human to help it on its way (to both its colleagues and the annihilation of the universe). Those who refuse it aid are drawn inside the cube to remain there for eternity. In *Don't Open Till Doomsday* the alien is, by its own affect, merely a "MacGuffin" (an old Hitchcock ploy for motivating people and events surrounding a central, important object) and it is the people involved around the alien that make up the main drama. Stefano's prologue for the episode sums up perfectly the influence of the alien creature on the humans, and the affect that the humans have on each other: "The greatness of evil lies in its awful accuracy. Without that deadly talent for being in the right place at the right time, evil must suffer defeat. For unlike its opposite, good, evil is allowed no human failings, no miscalculations. Evil must be perfect—or depend upon the imperfections of others..."

The final episode in the first *Outer Limits* season, *The Forms*

of *Things Unknown*, remains perhaps the best of the Stefano-Oswald-Hall gothic collaborations. In short, the story concerns a scientist (brilliantly played by a David McCallum) who has created a strange machine from countless clocks with which he can alter (or tilt) time. Once again, the setting is remote, with the story taking place at a storm-ridden, isolated house, Stefano cast Sir Cedric Hardwicke as an ailing, blind butler who moves about the place like some strange Karloffian figure. Mood and atmosphere are effectively used here — with another solid credit to director Oswald — whether the scene takes place inside the house or outdoors. John Bextor, in his *Science Fiction in the Cinema*, made particular note of the opening sequence: A man and two women madly drive a Rolls Royce along a mountain road; they stop by a mountain lake where the man wades into the water and then requests a cocktail; the two women, complete with high-heels, wade in after him to serve the drink; it is poisoned and the woman casually watch him die in the water.

Bextor further acknowledges that "As in other programmes in this series, outside locations are intelligently combined with Gothic interiors to achieve effects both beautiful and faintly horrible."

The *Forms of Things Unknown* was, apparently, filmed twice. The first, "fantastic" version was *The Outer Limits* version; the second was toned down to eliminate all fantasy elements, so that the McCallum character only *thinks* he's created a "time tilt" machine, and this version was used as a pilot for a series entitled *The Unknown*. (The series, needless to say, failed to take off.)

The remaining Stefano-Oswald collaborations — *Fun and Games* and *The Special One* are merely average by their own standards but still remain in the upper bracket compared to the rest of the season, overall.

Fun and Games, co-authored by Robert Specht and Stefano, deals with the matching of creatures from alien worlds in deadly combat — the loser forfeiting the lives of all the inhabitants of their

"There must be no apology, no smirk; each drama, no matter how wordless or timeless, must be spoken with the seriousness and sincerity and suspension of disbelief that a caring and intelligent parent employs in the spinning of a magic-wonderful tale to a child at bedtime."

— Joseph Stefano, Producer.

home planet. Some three years later, similar themes were played out in the *Star Trek* episode *Arena*, *The Gamemasters of Triskelion* and *Bread and Circuses*.

It is unclear who is responsible for *The Special One* — whether it was written by Oliver Crawford or Stefano, or maybe even a collaborative effort. Both this episode and *Fun and Games* were photographed by Kenneth Peach, who stayed on as cinematographer for the second season of *The Outer Limits*. However, these final two episodes sadly lack the feel, the mood, the magic that went into the Stefano-Oswald-Hall episodes. The plot of *The Special One* revolves around an alien who is schooling Earth children for an invasion of Earth, and the episode ends up as story-telling for mere telling's sake; there appears to be little consideration for dimension in character or feeling for atmosphere.

During a recent interview by Ted C. Rupel (for "The Outer Limits — An Illustrated Review"), Stefano looked back on his work with the series and commented: "I find that I am almost always writing things or thinking things that don't really touch the consciousness of others for a couple of years, and I feel like I'm kind of tuned in ahead of time in some curious way like the men tilting time in *Forms of Things Unknown*. I seem to tilt into the future with what other people are going to be in touch with much later. It's like we're all walking down the road together but I'm two miles ahead a great deal of the time."

Of course, there are other *Outer Limits* episodes — non-Stefano — which are exceptional for their own reasons.

Alan Crosland Jr.'s *The Mice* a first season entry scripted by Bill S. Ballinger (Stefano also did work on this one), offers a different look at alien visitation (different from the onslaught of something like *The Zanti Misfits*, that is). Here we have a prearranged exchange programme set up between Earth and the planet Chromo, which turns out to be a selfish plan on behalf of the aliens. Some of the most effective and eerie scenes are when we see the Chromoite, a repulsive mess, wandering through the woods near a lake; Conrad Hall's

use of light and shadow and the underlying menace of the alien heap moving through the woods is at once disturbing and creepy.

Children of Spider County is a well-balanced, superbly written episode which strongly follows the theme of the peaceful but misunderstood alien. A creature from another world arrives on Earth to locate his cross-bred son and to finally take him home — to his real world. A simple tale, intelligently directed by the late Laonerd Horn and beautifully scripted by Anthony Lawrence, *Children of Spider County* comes out as one of the most sensitive, most poetic of *The Outer Limits* stories.

Another curious entry was I,



Opposite: *The Chromoite alien from The Mice*. Left: *Barbara Rush in The Forms of Things Unknown*. Below: *David McCallum from the same episode*.





Robot, scripted by Robert C. Dennis and directed by Leon Benson. From a story written by Eando Binder in 1939, *I, Robot* tells of an almost-human robot called Adem Link who is blamed and hounded after his inventor is accidentally killed. *Second Chance* follows the attempt of an alien, an Empyrian, to be exact, to transfer chosen humans to his home planet in order to save it from approaching destruction. However, the Empyrian's method is a diabolical one; he plans to convert an amusement park space-rocket into the real thing and kidnap seven Earth people. The amusement park scenes (especially at night) and the alien's selection of the people are well done; the alien wanders through the park handing out free-ride tickets to those selected, while everyone assumes that he is simply a publicity stunt. The duplicity of the humans during the journey into space causes the Empyrian to reject them and he returns them all to Earth.

Two *Outer Limits* episodes that cannot be left out of any discussion of the show are the famous Harlen Ellison-scripted segments, *Soldier* and *Demon With a Glass Hand*.

The story of *Soldier* is an intriguing and exciting one: a soldier in a future war is accidentally thrown back in time to 1964; he is befriended by a family who discover that the soldier's only knowledge and existence in life is to kill. Ellison's script describes some superb moments. The opening shot of the stylised battlefield — "A nightmare landscape seen in chioroscuro —

shadows and light. Illuminated from moment to moment by a spiderwork tracery of light beams across the black sky". The tense exchange between Lloyd Nolan, as a language expert, and the soldier, Qerlo (Micheal Ansare), when Nolan offers him a cigarette. The soldier's attempt to communicate with a domestic cat ("Kwahr-loa Kio-breg-knaa, pryte, sihz-fi-wun-oh-too-too-nyna. Reporting") used, in his time period as telepathic couriers. Directed by Gerd Oswald, *Soldier* is one of the peaks of creative achievement within the anthology of *The Outer Limits*.

Another of these outstanding peaks was *Demon With a Glass Hand*. Directed by Byron Haskin, the episode focuses on the efforts of Earth's last survivor, Trent (Robert Culp), to confront his mysterious enemies — in the eerie confines of an abandoned office building — to find out why he remains the lone survivor. Adding to his bizarre set-up the Culp character possesses a glowing glass hand which offers him tactical advice. John Bexter's observation of this episode underlines its mood perfectly: "This strange drama is played out in a brilliantly chosen location, a dilapidated office block. Along its echoing marble corridors, Trent pursues his quarry, hunting them down in the shabby offices of private investigators, stomp merchants, tetteroists. His hand, pulsing with light and dispensing disinterested advice, is one of science fiction's cleverest inventions, given a sharp edge by Ellison's writing for it."

It wasn't by chance that



Above left: Cold Hands, Warm Heart starred Bill Shatner as an astronaut returning from a mission who finds that he cannot keep warm. Above right: In *Specimen Unknown* the crew of a space station encounters a type of fungus that emits a deadly gas. Left: An alien from another world comes to earth in search of his children in *Children of the Spider Country*.

Harlen Ellison went on to deservedly win Hugo awards for *Soldier* and *Demon With a Glass Hand*. It's sad to think that the tv top brass have never had the courage or foresight to give Ellison free rein over a science fiction tv project — for it's likely that the "untempered" result would be truly astounding.

When, in 1964, *The Outer Limits* was shifted from its 7:30 Monday night niche to Saturday night, opposite the extremely popular Jackie Gleason's *American Scene Magazine*, the show soon died a premature death in the great tv ratings struggle.

Since the passing of *The Outer Limits* television has seen very little by way of imagination-grabbing, excitement-rousing science fiction. First season of *Star Trek*, *The Prisoner*, *The Invaders* pilot, *A Cold Night's Death* tv-movie — there are very few that imme-

diately spring to mind as above-average sf tele-viewing.

Maybe there was a certain naivete, a certain innocence in exploring science fiction drama in anthology form (though diluted for tv consumption) during the mostly black-and-white tv days of the early 1960s. The advent of *Battlestar Galactica*, etc, goes a long way toward confirming the theory.

What does one want with sf concepts involved with human drama when you can now have infinitely-detailed spacecraft hovering right over your head (and little else) alongside the latest cinematic devices in displaying laser blasts?

The Stefenos, the Stevens, the Hells, the Lawrences, and the Ellisons haven't gone away — their market has simply been swept away from them.

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THE ART OF MOVIE MINIATURES



IN THIS THE FIRST PART OF AN EPIC LENGTH SERIES ON SPECIAL EFFECTS, MAT IRVINE, BBC VISUAL EFFECTS DESIGNER ON SUCH SHOWS AS BLAKE'S 7, DOCTOR WHO, LOOKS AT SOME OF THE GREAT EXAMPLES OF MOVIE MODEL MAKING FROM METROPOLIS TO THE BLACK HOLE.

These days the terms "Science Fiction" and "models" seem to be synonymous and any article on the latest sf extravaganza-in-the-making will no doubt mention the large part that the effects crew have had in the production.

Of course models — or more correctly *miniatures* — are by no means confined to sf or fantasy. Any disaster or Airport movie will rely heavily on model filming. Nor does a film made under the sf banner necessarily involve miniatures, although it is also fair to say that this type of film seems to be in the minority at present.

It may seem a slightly ridiculous question, but "why use miniatures?". The obvious and indeed correct answer is that they provide a situation or setting that cannot be produced in any other way. Some uses are indeed more obvious and taking the current trend, no director — as yet — can film his space shots 'for real', and so the use of models — and art-work of course — is vital. However some uses are not that immediately apparent. Who, for example, could have told the real Devils Tower from the miniature Devils Tower in *Close Encounters*? Here the real location could be used for establishing shots, but where control was required over lighting or for later optical work, the miniature came into its own.

Staying with the same film for another example. Possibly the whole population of the Indiana countryside could have been arranged to switch off their lights at exactly the right time for the power black-out sequence, but think of the co-ordination! Building the miniature landscape took considerable time and effort, but overall it was more reliable than attempting it for real.

It is very difficult to ascertain which film has the honour of being the first to use a miniature, but it must have been very near the beginning of the movie industry, for trickery in films is as old as the business itself. Though in the first two decades of the cinema's history the growth was spasmodic to say the least.

Everything was new, techniques, equipment and the art itself and things were not helped by the First World War. But films of course were made, even sf films. One of the most successful — even if it was a spoof — was George Melies' *A Trip to the Moon*, made as early as 1902. Others followed, such as Holger Madsen's *A Trip to Mars* (1917) and the first version of *The First Men in the Moon*. However it was not until the 1920s that the first significant science fiction films were produced. In particular one that would set standards for years and still be referred to reverently 50 years later — *Metropolis*.

Earlier films had used miniatures, but director Fritz Lang went as far as the state of the art would allow in setting scenes for his masterpiece. The scale of designer Otto Hunte's future city, with the aircraft flying between the skyscrapers is as awe-inspiring as any set from *Star Wars*.

As good as they were though, the miniatures in *Metropolis* were confined to establishing shots — putting the cast — and the viewer — in the right place. The art of "opticals" (basically combining two or more images on the same frame of film), although known and used, had reached a very successful height. The techniques were still very crude and probably only the graininess of the film hid the number of defects!

It took until the mid-1930s for the special effects miniature field to reach a peak with a film that would turn out to be for the 30s what *Metropolis* was to the 20s; Alexander Korda's *Things to Come*. Even viewing this film in the late 70s, in the wake of *Star Wars* *et al*, it still stands up magnificently. Phase 3 of *Everytown* in 2036 has to be one of the most successful combinations of miniature and live-action in the history of the cinema.

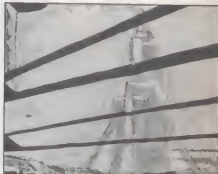
From the digging-machines rebuilding the City to the Space Gun itself, all the miniatures are as convincing as their film counterparts 40 years later. Interestingly enough it is the close-up shots of the cast against the full-size sections of buildings and machines that tend to fare the worst for realism.

Today we take the modern materials, tools and techniques used by the special effects team for granted. If we were suddenly denied the joys of, for example, plastic, there would be an initial outcry of protest and then something else would be found! But in the 30s the type of plastic we are used to, the thermoplastic type, was still very much a novelty. Models of, say, the *Things to Come* digging machines would have been constructed from mainly wood and metal, materials which are inevitably slower to work with.

Oddly there was a dearth of sf in the 40s, replaced it seemed by horror, and there was also the Second World War to

contend with, but the genre re-emerged with a vengeance in the Fifties.

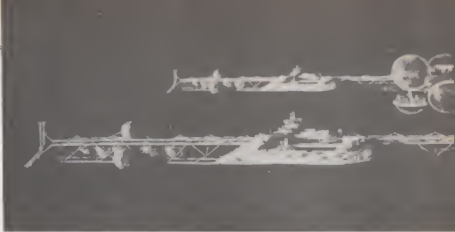
Ironically and unfortunately there is nothing like a war to encourage the growth of technology. One of the most significant developments of WW2 was the diverting of the purely scientific intentions of the German rocket pioneers into what would be the world's first ballistic missile — the V2. If modified, the V2 would have been quite capable of putting a small payload into a low orbit and it did mean that by the time the war had ended people were much more aware of the potential and possibilities of space travel. The films of the 50s would echo this, films such as *Destination Moon*, *Rocketship X-M*, *When Worlds Collide*, *Conquest of Space* and *The Quatermass Xperiment*.



Opposite: A combination of models and live action from *Things to Come* (1936). Above (top to bottom): The original concept sketch for the Space Gun from *Things to Come* and the final model as it appeared in the film. The famous scene of the city skyline from *Metropolis* (1926).



Above: A model shot from Stanley Kubrick's 2001: A Space Odyssey. Astronaut Poole (Gary Lockwood) ventures out into the void of space to repair an apparently faulty radio antenna. Below: Space Cruiser C-57D glides above the surface of Altair IV in Forbidden Planet (1956)

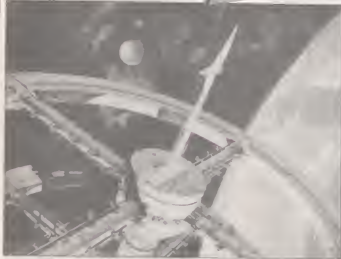


One film in particular – Conquest of Space – went into the business of model filming in a bit way. These were not just to set scenes to illustrate single ideas, but genuine, complete model sequences. The film was based on a non-fictional book by the eminent scientist, Willy Ley, and illustrated by the equally eminent space artist, in fact the granddaddy of all the modern space artists, Chesley Bonestall. The film had a pseudo story-line written in an attempt to turn it into what these days would be called a drama-documentary. It did not really succeed as such, but it involved rather effective model sequences of space-stations and rockets being assembled in Earth orbit.

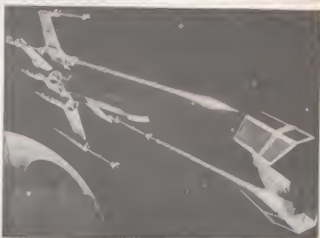
When Worlds Collide also delved into large-scale modelling techniques with the building, launching and the final landing of the Space Ark. Destination Moon featured a similar-shaped craft, the Lunar Eagle, launched in a slightly more



Above: Spot the model. Though there are two ships in this scene from Douglas Trumbull's *Silent Running* (1971) Trumbull built only one model for the film.
Below: The poster for 2001:



Left: The crew of Rocketship X-M on the surface of Mars after taking a wrong turning while on their way to the moon. Right: A combination live action/model scene from *Things to Come*.



Top and Above: Two examples of John Dykstra's models for George Lucas' epic space fantasy *Star Wars* (1977).

conventional manner and landing on an impressive, though incorrect, lunar landscape. This *Island Earth* (1955) took us to an alien setting as the saucer-shaped craft of Exeter ferried his newly-found terrestrial friends back to his home planet of Metaluna.

As far as miniature sets were concerned, *Metaluna* was probably one of the most spectacular of the day. The main miniature set for the planet's surface spanned over 100 feet and although the sequence took a relatively short time on the screen, the Saucer flying through a bombardment of meteorites with explosions and lighting effects going off all around would have been extremely complicated to set up and execute. In fact such scenes would not be seen again until *Star Wars*!

Good as all these films were in the 50s, again one in particular stands out — *Forbidden Planet*. The setting was alien, but the cast were, in the main, human.

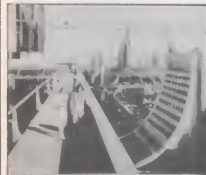
continued



THE ART OF MOVIE MINIATURES



Above: An X-wing fighter hurtles down the trench on the surface of the Death Star from *Star Wars*. Below: A combination of live action and miniature from Buck Rogers in the 25th Century.



It is really academic to imagine what *Things to Come* would have been like if modern techniques had been employed. Probably little different from the original, given that the ideas themselves would have been updated. But there again *Things to Come* has been remade (as *The Shape of Things to Come*) and it bears as much resemblance to the original as it does to *The Muppet Movie*!

The miniature sets, especially the main exterior planetary surface that represented Altair 4, were even larger than for *This Island Earth*. The set spanned 300 feet and stretched up to 75 feet high. Two models, one 88 inches in diameter and one half that size at 44 inches diameter, of the United Planets Cruiser C-57D were used to show the craft coming in to land. One fact that would not be apparent on the final film was this set was constructed outside and so used the sun for illumination.

And so onto the 60s with another change in style and the film which would eclipse all that had gone before, the most that have arrived since and probably many that will arrive in the future; 2001: A Space Odyssey.

2001 set new standards in practically all aspects of science fiction cinema. Right from the initial planning stages of producer/director Stanley Kubrick and author Arthur C. Clarke, the approach to filming sf movies was about to change. Most of the picture was going to be in the hands of the 4 effects supervisors who had new ideas on design, new methods in construction and new methods for filming miniatures. 2001 bought a new meaning to the word "miniature" with some of the smaller models being three feet long and the Jupiter-bound ship, the *Discovery*, 54 feet long -- over half the length of *This Island Earth*'s *Metaluna*. The emphasis was now definitely on the hardware and although it never took over completely, it formed an integral part of the whole, something that not even the best of past films had really succeeded in achieving. The new designs radically altered the standard look of the spaceship. Gone was the streamlined look of the 50s and *Destination Moon* and in was the definitely unstreamlined look of a deep-space craft, with detailing that could withstand the closest scrutiny.

All the new developments that came with 2001 would not of course be wasted. They soon emerged in a very underated film, *Silent Running*, directed by one of 2001's Effects Supervisors -- Douglas Trumbull. Fewer craft this time, only one (it doubled as sister ships by photographic cutouts) and Trumbull even dared to do what Kubrick decided against; using Saturn as a background.

Silent Running, *Dark Star*, *Solaris* and *Planet of the Apes* filled the relatively barren early years of the 1970s, but of course things changed very very rapidly towards the end of the decade.

It's all been extremely well-docu-

mented that it all started with that film called *Star Wars*, which again has acted as a catalyst and changed the course of the sf movie. If anything events moved more rapidly than in the 50s as *Star Wars* was very quickly followed by *Close Encounters of the Third Kind*, *Superman*, *Moonraker*, *Battlestar Galactica*, *Buck Rogers in the 25th Century*, *Alien*, *Star Trek -- The Motion Picture* and *The Black Hole*.

One wonders what the effects technicians who made *Metropolis* and *Things to Come* would make of such modern inventions as the blue screen process and slit-scan cameras. To give them their due they would be bound to understand such items, merely extensions of 1930s technology. More difficult to comprehend would be computer-controlled cameras, relying on the then-unknown science of solid-state electronics.

It is really academic to imagine what *Things to Come* would have been like if modern techniques had been employed. Probably little different from the original, given that the ideas themselves would have been updated. But there again *Things to Come* has been remade (as *The Shape of Things to Come*) and it bears as much resemblance to the original as it does to *The Muppet Movie*!

How long the present trend will continue is difficult to assess. The *Star Wars* team reckon they have enough ideas for x number of films, which takes us well into the 80s, but possibly the public's taste will change, as it did in the early 70s. But it does seem likely the major usage of effects and miniatures in films will continue for the foreseeable future. The ideas and techniques will move constantly forward with every new film trying to out-do the previous offerings. Presumably there must come a point when everything, or everything practical, has been attempted. Then of course that will be the time for the 3D cinema to arrive in full force, when the art of the model technicians should take off yet again into unknown realms. ■

Science Fiction and Fantasy on television has not been ignored, but in many ways it is easier to chart the progress by examining the cinema. A number of the techniques are of course the same and in the next few issues of *Starburst* I will be taking a closer look at the way the thought behind sf design, particularly craft, has changed over the years; a look at the way the models and miniature sets are actually built and finally the way they are filmed and video-taped and some of the optical and electronic effects that can be done.

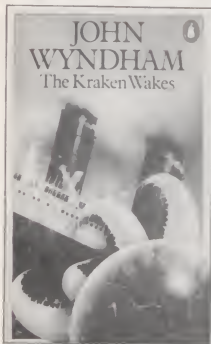
BOOK WORLD

THE KRAKEN WAKES by John Wyndham

It could soon be the end of Civilisation as we know it. Or so it would seem from the recent trends in fiction: *Meteor*, *Star Trek*, *Quatermass*. All this on top of a — shell we say — delicate world political situation adds up to a pretty gloomy climate. The *Kraken Wakes* fits comfortably into the present conditions.

It all starts with a few falling stars. Hardly anyone notices. Then ships begin to disappear mysteriously. The next phase is capturing of inhabitants on remote islands by vile creatures from the sea. The oceans of the world have been invaded, and the Invaders are determined to wipe out the human race. The story of a slow and terrifying battle for survival is told by a radio scriptwriter and his wife.

When I first read this book a few years ago, I found it deadly boring. But this time round I enjoyed every page, well, almost. The characters are solid. That in itself makes a ra-



freshing change from the two-dimensional dramatic devices used by too many sf writers; authors more interested in concepts than personalities. But that accusation cannot be levelled at John Wyndham. His stories are, above all, about *people*. He understands human nature and the way ordinary people react to extraordinary situations. That's why even his wildest tales are so pleasurable.

The *Kraken Wakes* is no exception. What I had previously mistaken for a slow, boring book turns out to be an expertly paced novel.

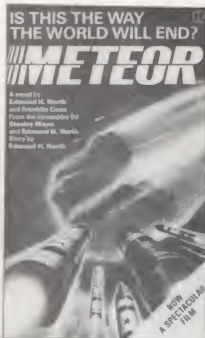
Wyndham has produced a gradual build-up of events and tension into a story that is alarmingly low-key.

Published by Penguin Books. 240 pages. 95p.

METEOR by Edmund H. North and Franklin Coen

If ever an author were unscrupulous enough to produce works such as "The Dictionary of Disaster Movie Cliches" or "The Complete Stereotype", he'd make a mint out of consultancy fees for books like *Meteor*.

Meteor has all the ingredients of the con-



temporary world-disaster story: a beautiful Russian Scientist, at least two divorcees and a pregnant woman. Not to mention "a massive chunk of rock, five miles in diameter... aimed as precisely as a marksman's bullet at one small planet". Can the combined nuclear forces of Russia and America divert the fiery mess from its path of destruction? Voile, c'est *Meteor*.

Not a lot else to say, is there?

Published by Hamlyn Paperbacks. 226 pages. 95p.

SIRIUS by Olaf Stapledon

So the story sounded a little crazy — all about a dog with an almost human brain. But with sentences like "Away to my right, across the deep Cynfel George, was Ffestiniog, a pack of slate grey elephants following their leader", I

was prepared to give it a chance.

Unfortunately the story was a little crazier than I had expected. A scientist discovers a method of injecting a hormone into dogs which develops their intellect. Well, that may have gone down well in the 1940s when the book was written, but it's scientifically ludicrous by today's standards. Anyway, the scientist decides to rear one of these "super dogs" as a member of his own family. The dog, Sirius, grows up with the Professor's daughter Playx and the two of them become like brother and sister. This inevitably causes problems.

The story of Sirius and his extraordinary life is related by Playx's husband. He describes the agony of soul that Sirius feels; his fears for the future and his inescapable loneliness. Finally he tells of the tragic end of this canine freak, an end which brings Sirius a peace he had never known.

I couldn't help thinking that the author had



been over-ambitious. A fascinating concept, yes, but so clumsily handled in places. For instance "Playx's relationship with her father was a complex and emotional one." Can a human relationship be otherwisewise?

Sirius does pose some interesting moral questions on the ethics of science, but the novel just doesn't seem equipped to handle them. All I can say is we've come a long way from Lassie.

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Reviews by Angela Montgomery

THE CLASSIC STORIES OF JULES VERNE HAVE PROVED TO BE AN ALMOST IRRESISTIBLE BOX OFFICE DRAW SINCE THE EARLIEST DAYS OF THE CINEMA. PHIL EDWARDS CHRONICLES THE HISTORY OF ■■■

THE FILMS OF JULES VERNE

Jules Verne, reckoned by many to be the father of science fiction, was born in Nantes, France in 1828. Beginning his full-time career as a writer at the late age of 34 he was penning novels and stories right up to the time of his death in 1905.

Though a surprisingly low proportion of his works were actually in the sf genre, Verne is best known for his contributions to fantasy. This reputation has been enhanced by the many movie-makers who have turned to Verne's works as a basis for their films.

The earliest recorded film version of a Verne story was *The Children of Captain Grant* in 1901.

Then, a year later, effects pioneer George Melies turned his attention to the works of Verne with *Le Voyage Dans La Lune* (A Trip to the Moon), presenting the story in a rapid-fire series of thirty scenes and utilising his arsenal of in-camera effects, such as split screens and double exposures.

The years before 1920 saw several adaptations of Verne's novels, the most popular being *20,000 Leagues Under the Sea* and *Robur the Conqueror*.

In 1916 the first major Hollywood production of *20,000 Leagues Under the Sea* was made by Universal, starring Allen Holubar as Nemo. Unlike the 1954 Disney version, this included some elements of *Mysterious Island* and also featured footage of Nemo's origins as an Indian prince. The film proved a great success with audiences of the time due mainly to the impressive underwater sequences filmed in the waters off the Bahamas by the Williamson Brothers,

The success of *20,000 Leagues Under the Sea* inspired three cartoon satires.

George and John. The film's success inspired three animated cartoon satires in 1917 - *20,000 Feats Under the Sea*, *20,000 Legs Under the Sea* and *20,000 Laughs Under the Sea*.

European productions continued with a German version of *Around the World in Eighty Days* in 1918, a French production of Mathias Sandorf in 1920 and 1921 a German film, *Die Insel der Verschollenen*, which not only incorporated snatches of Verne's *Mysterious*



Island but also swiped from the plot H.G. Wells' *Island of Dr Moreau* and Renards' *Doctor Leon*.

Universal Pictures returned to Verne in 1922-23 with a twelve chapter serial, *Around the World in Eighteen Days*, which featured William Desmond and Laura La Plante in a modern adaptation of the original story. Meanwhile, France turned out a production of *Michael Strogoff*, a story that would prove to be extremely popular with film-makers, particularly in Europe.

In 1926, MGM commenced production on *Mysterious Island*, which starred Lionel Barrymore as Nemo. The film began production with Maurice Tourneur as director but after many difficulties he was replaced, first by Benjamin Christianson and then by the film's screenwriter, Lucien Hubbard. Filmed in two strip Technicolor, the feature was finally released in 1929. John Williamson, who had handled the second-unit underwater scenes in the 1916 *20,000 Leagues*, also contributed footage to the ill-fated project. But the failure of *Mysterious Island* at the box office made the film companies wary of Verne's stories for



Opposite below: A production painting from Disney's *20,000 Leagues Under the Sea* (1954). Below: Herbert Lom as Captain Nemo in the *Schneer/Harryhausen Mysterious Island* (1961) Above: James Mason as Captain Nemo in Disney's *20,000 Leagues Under the Sea*.

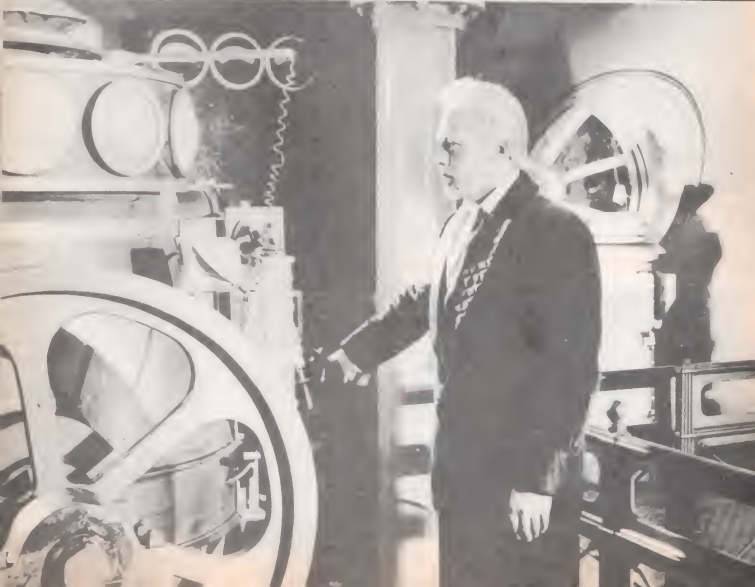
several years.

It wasn't until 1935 that movie makers once more looked to the works of Verne for inspiration. Alexander Korda's London Films began work on a production of *Around the World in Eighty Days* to be directed by Rene Clair and to star Maurice Chevalier. Unfortunately, the film never materialised. Undeterred, Korda planned a full-length animated feature of the story as an English-French co-production. However,

In 1936 MGM planned to film *20,000 Leagues Under the Sea* with Spencer Tracy as Nemo.

in 1939, after three years of difficulties this film was also scrapped.

In 1936 MGM planned a major feature of *20,000 Leagues Under the Sea* to be directed by Victor Fleming and to star Spencer Tracy as Nemo — odd casting to say the least. The movie never went further than the pre-production stage. The same year saw the release of a Russian version of *The Children of Captain Grant*, directed by Vladimir Vainshtock. Also in 1936 France and



After many unsuccessful attempts, *Around the World in Eighty Days* finally received the big Hollywood treatment in 1950 with Mike Todd's lavish if unsatisfying production. The movie boasted a "spot-the-stars" cast running from Marlene Dietrich to Buster Keaton, doing brisk trade at the box office and collecting many awards including five Oscars.

Germany collaborated on a major production of the ever-popular Michael Strogoff by shooting a version for each country with two different casts. An American version produced in 1937 by RKO also featured much of the footage shot for this co-production although an American cast was used for the bulk of the movie.

The Russian Odessa Studios filmed *Mysterious Island* in 1941. However, the feature, directed by Edouard Penzline was little more than a political tract condemning the capitalism of America and the colonialism of England.

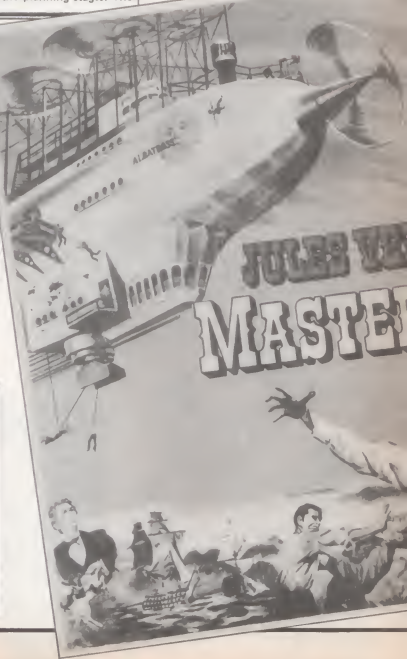
In 1948 Alexander Korda made another attempt to capture a Verne story on celluloid. This version of *Around the World in Eighty Days* was to be written and directed by Orson Welles, who would also star in the production. Like previous Korda attempts to film the story, it went no further than the planning stages. The

same year however, saw a curious French production of the story which featured a script and lead performance by Jean Cocteau.

Hollywood returned to *Mysterious Island* in 1951 with a fifteen chapter serial directed by Spencer Bennett. This offering from Columbia bore little relation to Verne's original novel. A year later fantasy master George Pal was trying to interest Paramount in a major movie version of *20,000 Leagues Under the Sea* but the studio preferred to stick to the popular space fiction of the day and it would remain for the Disney studio to make the definitive version of Nemo's adventures in 1954 (see *Starburst 20* for a feature on the making of the movie). A spin-off of this production was the Emmy Award winning television documentary,



Above: A scene from Irwin Allen's *Five Weeks in a Balloon* (1962). Below: From *From the Earth to the Moon* was directed by Byron (War of the Worlds) Haskin on a very limited budget. Opposite top: Ray Harryhausen's impressive animatronic octopus from the 1961 *Mysterious Island*.



Operation Undersea, which documented the filming of the Disney version.

After many unsuccessful attempts, *Around the World in Eighty Days* finally received the big Hollywood treatment in 1950 with Mike Todd's lavish, if unsatisfying, production. The movie boasted a "spot-the-stars" cast running from Marlene Dietrich to Buster Keaton, doing brisk trade at the box office and collecting many awards including five Oscars.

Michael Strogoff was remade yet again in 1956 as a French-Italian-German-Yugoslav co-production with Curt Jurgens as Strogoff. Karel Zeman, the Czech animator and director, produced *Vyalez Zkazy* in 1956, which blended several Verne



In the tradition of
"20,000 LEAGUES
UNDER THE SEA" and
"AROUND THE WORLD
IN 80 DAYS"

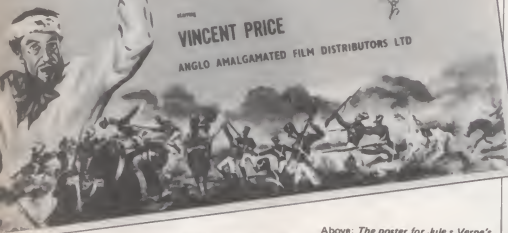
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story elements together using assorted techniques including the animation of engravings from the original editions of Verne's novels.

With the success of *Around the World in Eighty Days*, Hollywood once again saw Verne's stories as viable money makers. In 1958 Byron Haskin (*War of the Worlds*, *Robinson Crusoe on Mars* etc) directed *From the Earth to the Moon* for Warner Brothers. Sadly the film's limited budget caused many problems and the film is little more than a B feature despite its 100 minute running time.

20th Century-Fox produced a superb version of *Journey to the Centre of the Earth* in 1959, which along with the 1954 *20,000 Leagues*, remains the most faithful filming of a Verne novel. James Mason, who had performed so ably as Nemo in the Disney film, was cast as Professor Lindenbrook who leads an expedition to the depths of the Earth. The film contained a wealth of effects and fabulous sets as well as featuring a truly remarkable score by Bernard Herrmann.

American-International, always quick to spot a successful trend, employed veteran serial director William Whitney to

20th Century-Fox produced a superb version of *Journey to the Centre of the Earth* in 1959, which along with the 1954 *20,000 Leagues* remains the most faithful filming of a Verne novel.

Above: The poster for *Julius Verne's Master of the World* (1961) which featured Vincent Price as Robur.

Below: The cast of *Journey to the Centre of the Earth* (1959) pose for a publicity photograph. The film starred James Mason as Professor Lindenbrook and is one of the best movies from a Verne novel to date.

film *Master of the World* in 1961. Screenwriter Richard Matheson condensed *Master of the World* and *Robur the Conqueror* into a single script. The film allowed Vincent Price his usual full-blooded histrionics. Although the Project Unlimited team (Wah Chang, Tim Barr and Gene Warren) supplied some interesting miniatures, notably Robur's airship, the film betrayed its meagre budget with the use of much stock footage — mainly battle scenes from Korda's *Four Feathers* and Oliver's *Henry the Fifth*.

The same year France and Italy joined forces once again for yet another version of Michael Strogoff with Curt Jurgens. 1961 also saw *Off on a Comet* adapted by Columbia as a B feature, *Valley of the*

Dragons, a thoroughly inept production which made much use of stock footage from *One Million B.C.* (1940). Columbia redeemed themselves somewhat that year with Charles Schneer's production of *Mysterious Island*. Ray Harryhausen's *Superdynamation* process added several monsters to the plot, including a giant bee, crab and squid. Herbert Lom made a good Nemo in the film's closing minutes.

In 1962 Walt Disney filmed "The Children of Captain Grant" as *In Search of the Castaways*.

Disney once again turned to Verne in 1962 with an adaptation of *The Children of Captain Grant*, entitled *In Search of the Castaways*. The film enjoyed the usual lavish Disney production values, but because of its pre-teen market it was laboured with the usual inane songs and toned down violence. Hayley Mills and Maurice Chevalier starred.

A juvenile adaptation of *Five Weeks in a Balloon* was directed by Irwin Allen for Fox in 1963. Despite the presence of

Peter Lorre and Sir Cedric Hardwicke, and some passable effects by L.B. Abbott and Emil Kosa Jr., the film remains typical of early 60s fantasy films.

Journey to the Centre of the Earth was remade in 1964 by a Mexican producer, Jesus Sotomayer. *Aventura al Centro de la Tierra*, its original title, also included elements of Edgar Rice Burrough's *Pellucidar* stories.

Harry Alan Towers' 1966 production, *Jules Verne's Rocket to the Moon* (US *Fantastic Flying Fools*) was a blatant attempt to recreate the success of *Around the World in Eighty Days*. However, the production failed miserably, due mainly to a low budget and a script by David Freeman that tried too hard for laughs.

The following year, Karel Zeman directed a Verne pastiche of animation and live action in a Czech-Italian production, *I Ragazzi de Capitani Nemo*. Another Czech-Italian co-production went before the cameras that year for European television, based on a little-known Verne story, *Carpathian Castle*.



THEY GO A MILLION YEARS BACK IN TIME... AND LAND A MILLION MILES OUT IN SPACE!



CASTING BY
CESARE DANOVA **SEAN McCLORY** **JOAN STALEY**

Screenplay by EDWARD BERGSON Story by DONALD CRISP Based on a story by JULES VERNE
Produced by DUDLEY ROBERTS Executive Producer ALFRED ZIMBALIST Directed by EDWARD BERGSON

A ZRB PRODUCTION
A COLUMBIA PICTURES RELEASE

in **MONSTASCOPE**

Left: The poster for *Valley of the Dragons* (1961). The film was, in fact, based on Verne's *Off on a Comet* and used much stock footage from *One Million BC* (1940).
Below: Captain Nemo and the Underwater City was a 1969 movie based on the exploits of the famous Verne character.



The Southern Star, a French-British co-production with George Segal and Ursula Andress, was also based on one of Verne's lesser-known stories about the quest for a fabulous diamond. Even the obvious charms of Ms Andress were not enough to save the film from the usual co-production mediocrity.

Captain Nemo was the central character in the 1969 American production, *Captain Nemo and the Underwater City* which featured Robert Ryan in the title role as the ruler of an underwater fortress.

In 1970, Karel Zeman wrote and directed another pastiche of animation and live action with the Czech produced *Na Komete*. The same year yet another version of Michael Strogoff was made as an Italian-French co-production. This time around it was *Barbarella's Blind Angel*, John Phillip Law, in the title role.

The last Verne adaptation to date is *The Amazing Captain Nemo* in 1978.

Graphic violence hit Verne's world of fantasy in Kevin Billington's *Light at the Edge of the World* in the 1970 Italian-Spanish-French co-production, produced by Ilya Salkind and starring Kirk Douglas. The completed film was heavily re-edited after a year or two on the shelf and received only minimal distribution.

Mysterious Island got the remake treatment again in 1972 in yet another co-production made originally for television as a six hour mini-series. It received limited theatrical release following its small screen debut. In this version, it was Omar Sharif who essayed the role of Nemo.

The last Verne adaptation to date is *The Amazing Captain Nemo* in 1978. Originally made as a two-part US TV movie running three hours, the feature was edited to 103 minutes for theatrical distribution in overseas markets. Jose Ferrer played Nemo in this bizarre post-Star Wars hodgepodge which boasted nine script-writers including Robert Bloch.

Television too, has plundered the works of Verne and his stories have been a steady source for video adaptations, particularly in France where they continue to be popular.

Along with H.G. Wells and Edgar Allan Poe, Verne is the most filmed of the classic writers, his work providing a seemingly never-ending inspiration for movie makers around the world.

